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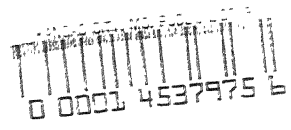
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TO
BENJAMIN J. DALE

THE JOSEPH WILLIAMS SERIES OF HANDBOOKS ON MUSIC
UNDER THE RESPONSIBLE EDITORSHIP OF STEWART MACPHERSON

STUDIES IN THE ART OF COUNTERPOINT

(INCLUDING DOUBLE COUNTERPOINT, CANON AND FUGUE)

BY

STEWART MACPHERSON

*Fellow, Professor and Lecturer, Royal Academy of Music :
Author of "Melody and Harmony," "Form in Music," "Music and its Appreciation,"
etc., etc.*

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U.S.A.: MILLS MUSIC INC., NEW YORK 19, N.Y.

[MADE AND PRINTED IN GREAT BRITAIN]

MADE AND PRINTED IN GREAT BRITAIN BY
LOWE AND BRYDONE (PRINTERS) LIMITED, LONDON, N.W.10

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PREFACE.

IN his *Melody and Harmony* the author of the present volume has endeavoured to shew the importance of considering Harmony and Counterpoint as two closely related aspects of one subject, and not—as has usually been the case—as separate and even conflicting studies, whose divergent claims the student has often found it somewhat hard to reconcile.

Although described by the synonymous term Melodic Movement, all the examples and exercises in Part I of that book are in the fullest sense examples and exercises in Counterpoint, and illustrate the main principles connected with the less involved forms of contrapuntal writing in two, three and four parts. That these examples and exercises are of a somewhat different type from those frequently associated with the teaching of counterpoint is due to certain conclusions arrived at by the author as a result of his more recent experience.

In writing the following 'Studies' his aim has been to carry the subject into the realms of Invertible (or Double) Counterpoint and Canon, to deal with polyphonic writing in more parts than four, and also to help the student to apply his contrapuntal knowledge in such definitely artistic forms as the Fugue, the 'Choral' prelude, Variations on a Ground Bass, etc.

In *Melody and Harmony*, and also in the present volume, the common distinguishing terms 'strict' and 'free,' as applied to counterpoint, have been abandoned as (in the author's opinion) delusive, for the reason that hardly any two authorities seem to have agreed as to the special and distinguishing features associated with each. The endeavour nowadays to fix the difference between them as one of style, with the dividing line drawn somewhere about the close of the 16th century, and to consider 'strict' counterpoint to have reached its culmination in the choral school of Byrd, Gibbons, Palestrina and others, is not only logical and consistent, but true to the facts of history. It has been the means of shewing that what composers of that school actually wrote was something very different from the traditional 'strict' counterpoint of the theorists, from Fux and Cherubini onwards.¹

Where, however, the author parts company from some present-day writers on counterpoint is in their insistence upon the necessity for the student first to undertake a course of work on 16th century lines—or on lines in which the practice of the 16th century is modified in an endeavour both to run with the hare and to hunt with the hounds—before passing on to the more modern aspect of the subject. And his reasons are these: (i) the 'strict' school of Palestrina and others dealt with the mediæval Modes, and not with our present system of tonality, and as a consequence demands a different range of thought and experience from that required by the bulk of the student's work in harmony; (ii) the idioms of the true 'strict' school are often archaic, and therefore of necessity cannot be the best or simplest line of approach to the mind

¹ In this work of clearing the ground, notable contributions have been made by Dr. C. H. Kitson, in the first edition of his *Art of Counterpoint* (Oxford University Press, 1907), and by Mr. R. O. Morris, in his *Contrapuntal Technique in the 16th century* (Clarendon Press, 1922).

of the beginner, who needs to have presented to him something that his ear can grasp with some sense of familiarity, as being within the region of his everyday experience.¹

While feeling strongly the undesirability of *beginning* with a course of 16th century counterpoint, the author considers that, as a study for the advanced student (whose tastes may lie that way), nothing could be more interesting than an attempt to write Motets, Madrigals, etc., in this particular style. To use an analogy: it might (and would) be excellent fun for a capable undergraduate to produce a poem, an essay, or what not, in the idiom of Chaucer's *Canterbury Tales*; but to compel the ordinary schoolboy or schoolgirl to do so before gaining the power to write a decent piece of prose composition in modern English would be condemned as at once fruitless and absurd.

To abandon 'strict' counterpoint for something less rigid and formal has seemed to many to represent a plunge into a bottomless abyss. But is it? For a beginner restrictions of some sort are obviously necessary, but they need vary little from those which would obtain in a properly graduated course of harmony-study. The earliest exercises in two-part writing would deal with concords only; dissonances would be introduced first as 'unessential' notes taken by step, and only later as 'essential' parts of the harmony—and so on.

It is unnecessary here to enlarge upon this further, since it is the method which has been pursued in *Melody and Harmony*, and which can easily be tested by anyone who is sufficiently interested in the matter to put it to actual proof in the class-room.

The author claims, however, that whatever restrictions are there imposed upon the beginner are simply those which are designed to help him to gain a cleanliness in musical thinking, and are unconnected with systems derived from ancient theorists, whose practice had singularly little relation to actualities.

Readers who are acquainted with *Melody and Harmony* will remember that the familiar type of exercise upon a semibreve 'Canto fermo' is conspicuous by its absence from the scheme. The author has for long felt that (in the words of a recent writer) 'to set such things before the student as the normal, and indeed the only possible, method of writing counterpoint is to paralyse his invention at the outset,'² and that the conventional five species written thereon 'do untold harm by professing to teach the student variety of rhythm, whereas all they really admit is a certain limited variety of *rhythmic figure* fitted in between regularly recurring metrical accents.'³

The foregoing considerations—which it seemed advisable to set out at some length—have formed the basis of the following 'Studies,' and it is in the hope that they may help the student to realize something at least of the inexhaustible musical possibilities of the contrapuntal texture that they are now issued.

The Author desires to express his warm thanks to his friend and colleague, Mr. B. J. Dale, not only for his charming contribution on pages 76–78, but also for his patience and care in reading the proofs of the entire work.

London, 1927.

¹ The attempt to arrive at a compromise between the practice of the 'strict' 16th century school and that of a more modern age is only another instance of the fallacy of putting new wine into old bottles. The result (to change the metaphor) is an unholy alliance whose offspring is a form of *academic* counterpoint not a whit more convincing than that formulated by certain theorists (like Macfarren and Prout) whose work it now seems so fashionable to decry.

² R. O. Morris: *Contrapuntal Technique in the 16th century* (1922).

³ *Ibid.* The italics are the present writer's.

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STUDIES IN THE ART OF COUNTERPOINT.

CHAPTER I.

SOME USEFUL PROBLEMS IN INDEPENDENT MELODIC MOVEMENT IN THREE AND FOUR PARTS.

The various types of exercises given in Book I of *Melody and Harmony* afford, in the author's opinion, practice in all the main essentials of contrapuntal writing in two, three and four parts; a few special problems possessing a certain degree of usefulness may, however, be added here, as supplementing those given in that volume. The first (in three parts) is often difficult, but worth while for the student to spend some time in mastering. It is true that it is not likely to occur in actual composition, save incidentally for a few bars at a time, but as a technical exercise it possesses a distinct value in the acquirement of facility in the manipulation of parts of consistently contrasted movement.

A.—Subject in slowly-moving notes; one part to be added in notes of half the value of those in the subject, and another in notes of one-quarter the value:—

(i) Subject in Bass.

The musical score is written for three parts: Treble, Bass, and Soprano (S.). It is in 4/2 time and consists of two systems. The first system shows the subject in the Bass part with a mezzo-forte (*mf*) dynamic. The Treble and Soprano parts provide harmonic accompaniment. The second system continues the exercise, with the Treble and Bass parts marked piano (*p*) and the Soprano part continuing its accompaniment. The Soprano part is labeled 'S.' at the beginning of the first system.

STUDIES IN THE ART OF COUNTERPOINT.

(ii) Subject in Alto.

Two systems of musical notation. The first system consists of a piano (P) staff and an alto (A) staff. The piano staff has a treble clef and a bass clef, with a key signature of one flat and a 4/4 time signature. The alto staff has a treble clef. Both staves are marked with *mf* (mezzo-forte). The piano staff has a series of eighth notes in the right hand and a series of eighth notes in the left hand. The alto staff has a series of eighth notes. The second system consists of a piano (P) staff and an alto (A) staff. The piano staff has a treble clef and a bass clef, with a key signature of one flat and a 4/4 time signature. The alto staff has a treble clef. Both staves are marked with *mf* (mezzo-forte). The piano staff has a series of eighth notes in the right hand and a series of eighth notes in the left hand. The alto staff has a series of eighth notes. There are 'x' marks above the piano staff in the first system and above the alto staff in the second system.

(iii) Subject in Treble.

Two systems of musical notation. The first system consists of a piano (P) staff and a treble (T) staff. The piano staff has a treble clef and a bass clef, with a key signature of one flat and a 4/4 time signature. The treble staff has a treble clef. Both staves are marked with *p* (piano). The piano staff has a series of eighth notes in the right hand and a series of eighth notes in the left hand. The treble staff has a series of eighth notes. The second system consists of a piano (P) staff and a treble (T) staff. The piano staff has a treble clef and a bass clef, with a key signature of one flat and a 4/4 time signature. The treble staff has a treble clef. Both staves are marked with *p* (piano). The piano staff has a series of eighth notes in the right hand and a series of eighth notes in the left hand. The treble staff has a series of eighth notes. There are 'dim.' (diminuendo) markings above the piano staff in the first system and above the treble staff in the second system.

Notes on the foregoing examples.

(a) Perhaps the chief technical difficulty in this form of exercise is that of obtaining the requisite amount of conjunct movement (i.e., movement by step) in the slower of the two added parts, by means of which to preserve its flowing character. To overcome this difficulty, it is usually well to think out the slower part a little in advance of the quicker one—in other words, to fit the quicker part to the slower, rather than *vice versa*.

(b) While it is clear that, in this kind of contrapuntal work, the two quicker-moving parts will in nearly all instances form concordant intervals between them (*Melody and Harmony*, p. 52), it will be seen that the use of dissonances, *taken by step in contrary motion*, may at times materially aid the melodic flow. Instances of this will be found in Examples (ii) and (iii) at the places marked X.

(c) The development of some melodic or rhythmic figure sequentially is a powerful means of preventing aimlessness in the melodic lines, and of preserving coherence and a feeling of *purpose*. (See the bars marked | _____ | in Examples (i) and (iii).)

(d) Particular notice should be taken of the phrasing not only of the subject itself, but of the quicker-moving parts. The 'articulations' (or interior phrase-breaks), it will be observed, do not invariably take place simultaneously in all the voices, the melodic figures in the various parts often reaching their points of culmination at different moments. This is characteristic of nearly all contrapuntal writing, as distinct from that which is purely harmonic. A familiar instance will be seen in the following extract:—

BACH.—'Forty-eight' (Book I, No. 10).



An interesting variation of the preceding form of exercise can be devised; the half-pulse notes may be consistently tied where they can form suspensions or occasional syncopated concords; e.g.:—

Ex. (A) Vocal.

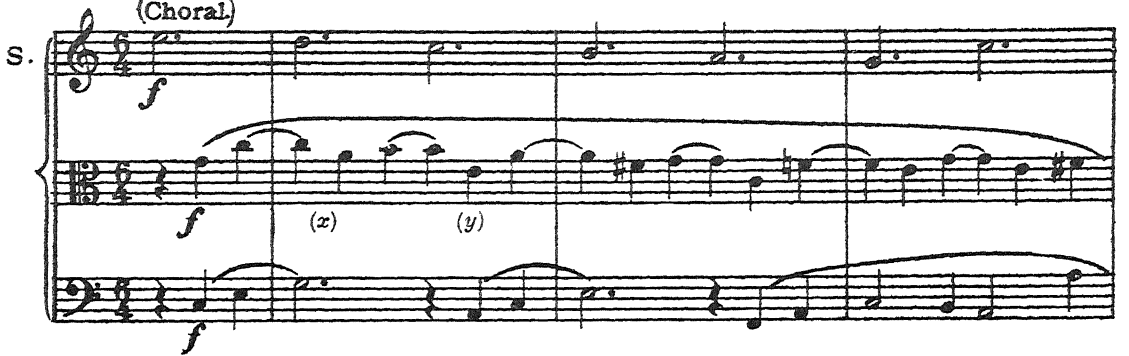
* * This example needs little comment. The sign // marks the end of the first line of the Choral, part of which has been taken as the subject of the exercise.

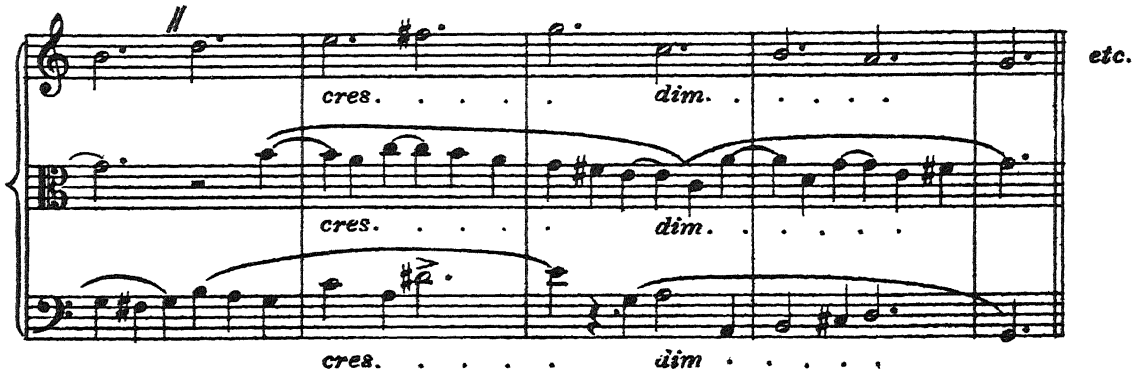
Yet another variant is illustrated by the following :—

Ex.(B) Vocal.

Note.—In this example rests are occasionally substituted for ties in the treble part. This in no way destroys the suspension effect at (x) in bars 1, 2 and 5, but lightens the movement of the part and helps the phrasing. (See *Melody and Harmony*, p. 37, Sec. 11.)

Ex. (C) Vocal.
(Choral)

S. 

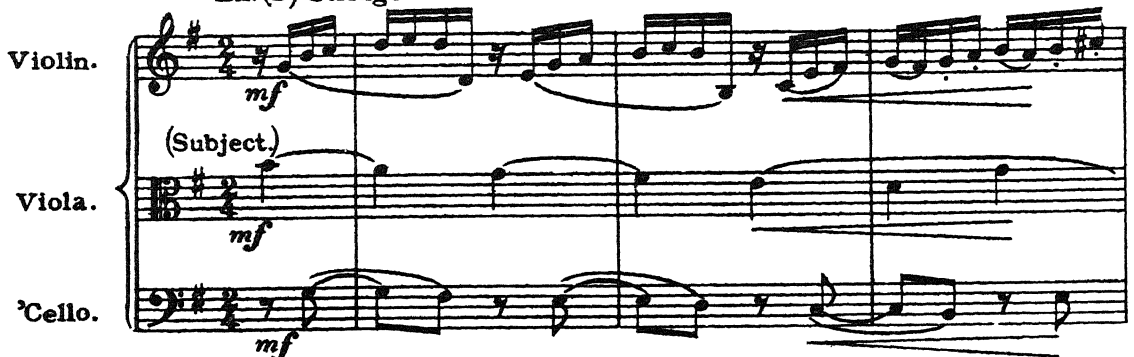


etc.

Notes.—The same Choral as that used in Example (b) is here placed in the Treble in $\frac{6}{4}$ time. The Alto has a movement of six crotchets in a bar, with consistent syncopation, while the Bass supplies an element of greater rhythmic variety by means of a part in minims and crotchets.

The triple division of the pulse allows of the use of 'ornamental' resolutions of the suspension in several instances. (See *Melody and Harmony*, p. 135, Sec. 5.) The first whole bar of the example shews two typical instances: at (x) the suspended C, before resolving, leaps a 3rd to a passing-note A, while at (y) the suspended B similarly leaps to another note, E, of the chord against which it is sounded.

Ex. (D) Strings.

Violin. 

Viola.

Cello.

Notes.—In this example the same subject is treated as an incidental passage (consisting of comparatively long notes) such as might occur in a work for string trio, and against it parts in half-pulse notes (syncopated) and quarter-pulse notes are maintained throughout. It will be observed that variety is obtained by changing the positions of these types of movement at bar 4. The rests in each part should not escape notice.

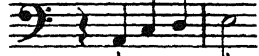
B.—Imitative Contrapuntal writing.

Although several examples of this are contained in Book I of *Melody and Harmony*, the author has thought it not out of place to include here two further specimens of exercises in four parts constructed on this plan, particularly as a comparison between them and similar workings in five and six parts (in the next chapter) will be not without interest and value.

The two following examples shew two forms of imitative writing :—

Example 1.—Development of a figure contained in the subject itself.

Notes on Example 1.

(a) It will be seen that it is the opening figure of the bass subject,  which

serves, by imitational development, to weld the above example into some sort of consistent whole. In this instance the figure referred to lent itself to imitation by all the three upper voices in succession at the outset. In cases such as this it is by no means essential that the chosen figure should be reproduced *exactly* (i.e. interval for interval); some slight modification, such as that shewn in the Tenor and Alto voices in bars 2 and 3, is usually inevitable. So long, however, as the general direction of the melodic line is preserved, and the *rhythmic* pattern of the original adhered to, the feeling of development can be perfectly well maintained, and the slight variation of interval is often a welcome and stimulating feature.

(b) As was insisted upon in the examples of florid contrapuntal writing in *Melody and Harmony*, rests play an important part in the successful working of a problem such as this. The introduction of a rest immediately prior to a point of imitation by any voice is especially effective. (See bars 6, 7 and 8, 14 and 15.)

(c) The phrasing of each 'voice' is a matter that must not be overlooked by the student, who should never allow himself, even for an instant, to write shapeless successions of mere notes. Rhythmical breaks there must be in the various voices, where the melodic line needs (so to speak) to 'breathe.' These breathing-places, as was pointed out on page 3, will rarely occur at the same moment in all the parts, the essential feature of contrapuntal (or polyphonic) writing being the carrying-on of the melodic movement by one voice or part, while another reaches a momentary climax, or point of repose¹.

¹ A good plan for the student to adopt is to sing or hum the various melodic lines; by this means he will usually feel their needs in this respect.

STUDIES IN THE ART OF COUNTERPOINT.

Example 2.—Development of a figure initiated by an added part.

Allegretto. (♩ = 58)

Violin I. *p* (Subject)

Violin II. *p*

Viola. *p*

'Cello. *p*

cres.

cres.

cres.

f

p poco rit.

p poco rit.


p poco rit.

f

p poco rit.

Notes on Example 2.

(a) In this instance anything like exact imitation of the figure announced by the added viola part

in bar 1, viz.  is confined to the three opening bars; the general melodic outline

of all the parts has, however, a more or less definite relationship with its rhythmic pattern and impulse. In a certain sense the initial figure may be said even to *anticipate* the fifth bar of the subject.

(b) In writing for a group of stringed instruments, as in the present case, it is most important that suitable bowing should be indicated. In this connexion, it must be remembered that 'the slur in string-writing has an entirely different signification from that which it possesses in vocal music, or in music written for the pianoforte or organ. The main point to be observed is that in the case of bowed instruments the slur is used, not to determine actual *phrase-lengths* (save in rare instances), but merely to indicate the changes of bow,¹ from an up to a down bow, and *vice versa*. If the student does not play any stringed instrument himself, he should consult some violinist or 'cellist on the matter; a few practical hints such as he could give would be invaluable.

(c) Both this example and Example 1 illustrate the necessity of bearing in mind that, if the music is to sound flexible and flowing, the harmonies must not succeed each other at too close a distance. A good working rule is that which states that, generally speaking, the harmony should not be changed more frequently than the rate of movement of the pulse (or beat); otherwise a feeling of heaviness and over-elaboration will inevitably result. The two preceding examples should be carefully studied in this respect. The pulse (it will be seen) is, in the first case, the crotchet; in the second, the dotted crotchet. One instance of the apparent disregard of this principle takes place in bar 8 of Example 2, where seemingly there are *four* different harmonies in the bar. Theoretically it would be possible so to analyse the passage; but at the rate of speed indicated ($\text{♩} = 58$) the ear is hardly conscious of more than the two main harmonies (on the first and fourth quavers respectively), for the reason that the combinations formed on the third and sixth quavers are merely the result of *step-wise movement in all the parts*—in other words, of passing-notes moving to and from the principal harmonic notes by the interval of a 2nd in each case². It should be clear that the effect is very different from that produced by the following:



where the sense of harmonic over-elaboration is distinctly evidenced.

(d) In florid writing such as that represented by the example we are considering, it is often not only permissible, but desirable, for the parts to cross one another, if by that means a better melodic line can be produced (see bar 7 and bars 11-12). In both these instances, moreover, there is a certain gain in instrumental colour due to the distribution of the 2nd Violin and Viola parts with a regard to the special and individual tone-qualities of these instruments. Still more striking illustration of this will be found in several places in the example on pages 16-17, particularly in bars 6-7, where the rise of the 'Cello to the high B, crossing above both 2nd Violin and Viola, gives just the requisite intensity of feeling demanded by the music at that point, and obtainable in no other way—at least to the same extent.

To conclude this chapter, a final example of four-part vocal writing, *to words*, may not be without value to the student, whose efforts at independent melodic movement are often hampered

¹ *Melody and Harmony*, Appendix E, in which the subject of writing for stringed instruments is fully discussed.

² These combinations are sometimes spoken of as 'passing chords.'

by the difficulties attaching to the satisfactory distribution of the words and syllables among the various voices, and the making sense in so doing. The lines taken for the purpose of illustration are from Blake's poem 'Night,' and run thus :—

Farewell, green fields and happy grove,
Where flocks have took delight.

The setting may be regarded as planned either for a quartet of solo voices, or for a choir—unaccompanied.

Andante mesto. (♩=76.) p

Soprano. Fare - well, - green fields and happy

Alto. Fare - well, - green fields and hap - py

Tenor. (five lower.) Fare - well, green fields, Fare -

Bass. Fare - well, green fields, Fare -

grove, Fare - well - Fare - well - fare -

grove, green fields and hap - py grove, fare -

- well, green fields and hap - py grove, fare -

well, green fields and happy grove, fare - well, fare -

- well, green fields and happy grove, Where flocks, Where

- well, green fields, fare - well, Fare - well, Where

- well, green fields, fare - well, Where

- well, green fields, fare - well, Where flocks, Where

flocks have took de - light.

flocks have took, have took de - light.

flocks have took de - light.

flocks have took de - light.

One difficulty in setting words to music of a character more flexible than that of a mere note-against-note part-song is that which is illustrated by the first phrase of the foregoing example. Here the Alto enters alone and sings the first sentence of words, concluding at bar 4 of the musical phrase. But at end of the first whole bar the other voices enter, the Treble freely imitating the opening notes of the Alto. It is clear, therefore, that these three voices cannot complete the words in the same space of time as the Alto, if they are 'spaced out' in similar note-lengths. Two ways of dealing with the situation are seen in the example: the Treble 'catches up' the Alto in bar 3 by means of the quicker notes:—



so that the two voices finish both the words and the musical phrase together. The Tenor and Bass, however, could not adopt this plan without making bar 3 uncomfortably crowded, and thereby ruining the feeling of the music; the words 'and happy grove' are therefore left over for the moment (to be introduced in the next phrase), and the word 'Farewell' repeated, not ineffectively.

This matter of the repetition of words obviously needs great care, in order to avoid making nonsense. In music of a polyphonic nature it is inevitable that *some* repetition must take place, but the words to be repeated must be such as will bear this kind of treatment best. The word 'Farewell,' for example, here lends itself without any forcing for the purpose, as it virtually embodies the general underlying sentiment of the stanza of the poem from which the extract is taken.

Great pains should always be taken not to distort the words themselves by placing weak syllables on strong beats or strong syllables on weak beats. Even good composers have not always been as careful or circumspect in this matter as they should have been, and words like 'mystery,' 'memory,' etc., have often been set somewhat as follows :—



a solecism which no self-respecting composer should allow himself to be guilty of. It is true that an even worse result would have been produced if the final syllable had synchronized with a rise to a high note, thus :—



but it should be clear that both settings are faulty, since the true accentuation of the word is dactylic :—mēmory. A better musical treatment would have been :—



Another important matter to be taken account of is that of the avoidance of writing high notes to difficult vowels ('o' and 'e' are often awkward). A few hints from a practical singer will be invaluable to anyone who wishes to write effectively for the voice—the one musical instrument which many composers take no trouble to understand.

CHAPTER II.

CONTRAPUNTAL WRITING IN FIVE OR MORE PARTS.

In the main, it may be said that independent polyphonic writing produces its best effect when conceived in either three or four parts. Not only does the texture often become uncomfortably thick and crowded when more than four parts are employed for any length of time, but the ear of the listener has a correspondingly more difficult task in following the melodic lines—a matter which it is of importance to recognize. The foregoing remarks are made with due regard to the magnificent examples of writing in many parts to be found in the works of Bach and other composers, but the realization of their beauty and their power does not disprove the general statement that the effectiveness of music of a polyphonic nature does not necessarily increase in direct proportion to the number of voices concerned.

A certain amount of practice in writing counterpoint in five, six, seven and eight parts is, however, of considerable value to the student, if only for the sake of the greater ease with which, as a result of it, he will be able to deal with the more normal combinations.

As the addition of each new strand to the 'polyphonic web' necessarily adds to the difficulty of the part-writing, certain relaxations of some of the more usual rules of procedure are possible and often inevitable—particularly in music for six or more parts:—

(i) Consecutive 8ves¹ and 5ths may be taken in contrary motion, if necessary, especially between chords whose roots lie a 4th or 5th apart (*e.g.*, between Tonic and Sub-dominant, or Tonic and Dominant).

(ii) Crossing of parts may be made use of even more freely than in four-part writing, especially when the voices that cross each other move in notes of contrasted values.

(iii) Overlapping of parts may be necessary more often than in three- or four-part writing.

(iv) The major 3rd of a chord may be doubled more frequently than would usually be good with fewer parts—even when it occurs as the bass of a first inversion.

(v) The Leading-note may be doubled if both parts approach and quit it by step in contrary motion; or even without this condition, if the doubling takes place *at the unison*. It then ceases to be objectionable in the total mass-effect of the many parts.

The following examples will shew some of the forms which the student's work in polyphonic writing of this kind may take:—

I. *Four flowing parts added to a Choral.*

The musical score consists of five staves. The top two staves are for Soprano and Alto voices. The third staff is labeled '(Subject.)' and 'Choral.' and is written in a lower register. The bottom two staves are for Tenor and Bass voices. The key signature is one flat (B-flat) and the time signature is 2/2. The score shows four measures of music. The Choral part provides a steady harmonic foundation, while the four other parts flow around it.

¹ Or an 8ve and a unison occurring successively.

. It will be observed that a movement in half-pulse notes is maintained against the Choral, this movement not being confined to a single part, but distributed between all the decorating parts, as occasion arises for effect.¹

II. Imitative five-part writing for Voices.

¹ The student is strongly advised to study with the greatest care the marvellous harmonizations (in four and more parts) of the old German 'Chorals,' in the works of Johann Sebastian Bach. Most of these are conveniently collected in two volumes in the Peters Edition.



First system of musical notation, featuring five staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef and is labeled 'S.'. The middle three staves are in alto clef (C-clef on the third line). The system contains dynamic markings *p* (piano) and *mf* (mezzo-forte). The notation includes various note values, rests, and phrasing slurs.



Second system of musical notation, continuing from the first system with five staves. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef and is labeled 'S.'. The middle three staves are in alto clef. The system contains dynamic markings *f* (forte) and *p* (piano). The notation includes various note values, rests, and phrasing slurs.

Five-voice setting in G minor. Dynamics: *p*, *dim. - e - rit.*, *pp*. The Soprano part is labeled 'S.' at the beginning.

Notes.—(a) Observe that in this example (which should be compared with the four-part version of an almost identical subject on pages 6-7) the melodic interest is carefully distributed between all the parts, which in turn have their share in the development of the imitative figure.

(b) The importance of varying the *density* of the harmony, when the music is in many parts, often results in the full number of voices being comparatively rarely heard together for long at a time. As in the above example, they are often treated in a responsive fashion. If, however, a part rests at any time, it should, on its re-entry, have something of melodic importance to contribute.

III. Imitative six-part writing for Strings.

Allegretto. (♩ = 58)
Six-part setting in G major, 6/8 time. Dynamics: *p*. The first staff is labeled 'Violin I.' and the first measure is marked '(Subject.)'. The Cello I and Cello II parts are labeled 'Cello I.' and 'Cello II.' respectively.

S.

cres. *cres.* *cres.* *cres.* *cres.* *cres.* *f*

p poco rit. *p poco rit.* *p poco rit.* *p poco rit.* *p poco rit.* *p poco rit.* *f*

* * In this instance the subject used for contrapuntal elaboration is the same as that on page 8; comparison between the treatment of the added parts in the two cases will be instructive. The remarks that have already been made as to the use of rests apply with even greater force when the number of parts is increased.

IV. Florid Counterpoint for Double Choir (eight parts).

Moderato. (Subject.)

Soprano I. *mf*

Alto I. *mf*

Tenor I. *mf*

Bass I. *mf*

Soprano II. *mf*

Alto II. *mf*

Tenor II. *mf*

Bass II. *mf*

dim. - e - rit.

dim. - e - rit.

dim. - e - rit.

dim. - e - rit.

dim. - e - rit.

dim. - e - rit.

dim. - e - rit.

dim. - e - rit.

dim. - e - rit.

dim. - e - rit.

In this instance the music is planned for a Double Choir. The writing in such a case often assumes the antiphonal or responsive character to which reference was made in connexion with the five-part example on pages 14-16.

To conclude this chapter, we give three examples from the works of acknowledged masters:—

Moderato.

WILLIAM BYRD.—*Credo from Mass for five voices.*

Soprano. *f* Et a - pos - to - li - cam ec - cle - si - - am.

Alto. *f* Et a - pos - to - li - cam ec - cle - si - - am.

Tenor I. *f* Et a - pos - to - li - cam ec - cle - si - - am.

Tenor II. *f* Et a - pos - to - li - cam ec - cle - si - - am.

Bass. *f* Et a - pos - to - li - cam ec - cle - si - - am.

STUDIES IN THE ART OF COUNTERPOINT.

WILLIAM BYRD.—*Kyrie from Mass for five voices.*

Largo ma non troppo.

p

Soprano. Ky - ri - e e - lei - - - - -

Alto. Ky -

Tenor I. *p* Ky - - ri e e - lei - - - - -

Tenor II. *p* Ky - - ri e e - lei - -

Bass.

- son, Ky - ri - e e - lei - - - - - son.

- - ri - e e - lei - - - - - son, Ky - ri - e e - lei - - son.

- son, Ky - ri - e e - lei - - - - - son.

- - - - - son, Ky - ri - e e - lei - - - - - son.

Ky - ri - e e - lei - - - - - son.

J. S. BACH.—*Mass in B minor.*

(‘Pleni sunt cœli’—6-part chorus.) Orchestral parts not quoted.

Allegro.

Soprano I. *f* Ple - ni - sunt coe - li, sunt coe - - - -

Soprano II. *f* Ple - ni - sunt coe - li, sunt coe - - - -

Alto I. *f* Glo - ri - a - e - jus, glo - - - -

Alto II. *f* Glo - ri - a - e - jus, glo - - - -

Tenor. *f* Ple - ni sunt coe - li et ter - ra glo -

Bass. *f* ter - ra, ple - - - ni sunt

- - - li et ter - ra glo - ri - a - e - - - jus.

- - - li et ter - ra glo - ri - a - e - - - jus.

- - - ri - a - e - - - jus. *etc.*

- - - ri - a, glo - ri - a - e - - - jus.

- - - ri - a - e - - - jus.

coe - li et ter - ra glo - ri - a e - - - jus.

STUDIES IN THE ART OF COUNTERPOINT.

JOHANNES BRAHMS.—*Motet (Op. 74, No. 1).**Slow and placid.*

p

Soprano I. Lo, we ac - count them hap - py,

Soprano II. Lo, we ac - count them hap - - - py, hap -

Alto. Lo, we count them, we count them hap -

Tenor. Lo, we ac - count them, count them hap -

Bass I. Lo, we ac - count - - - them hap - py,

Bass II. Lo, we ac - count them hap - py, -

Which en - dure and fail not, we count them

- - - py, Which en - dure and fail not, we

- py, Which en - dure and fail not, we count them, we

- py, Which en - dure and fail not, en - dure and fail not,

Which en - dure and fail not, we count them

Which en - dure and fail not, we count them, we

hap - py, hap - - - py, count - them hap - - - py, which count them hap - - - py, we - count - them we count - them hap - - - py, hap - - - hap - - - py, we count - them, we count - them count them hap - - - py, we count them hap - - - py, we -

which en - dure and fail not. en - dure, which en - dure and fail not. hap - - - py, which en - dure and fail not. - py, which en - dure and fail not. ha - py which en - dure and fail not. count them hap - py, which en - dure and fail not.

STUDIES IN THE ART OF COUNTERPOINT.

C. HUBERT H. PARRY.—'Blest pair of sirens.'
(For 8-part chorus, with orchestral accompaniment.)

Andante moderato.

Soprano I. *mf* And the Che-ru - - - bic host, in thou - sand quires,

Soprano II. *mf* And the Che-ru-bic host, in thou - sand quires,

Alto I. *mf* And the Che-ru - bic host, in thou - sand quires,

Alto II. *mf* And the Che-ru - bic host, in thou - sand quires,

Tenor I. *mf* (8ve lower.) And the Che-ru - bic host, in thou - sand quires,

Tenor II. *mf* (8ve lower.) And the Che-ru-bic host, in thou - sand quires,

Bass I. *mf* And the Che-ru - bic host, in thousand quires,

Bass II. *mf* And the Che-ru-bic host, in thou - sand quires,

Orch: Bass. *mf* etc

Among notable instances of independent writing in many parts may be mentioned the following, all of which will repay close and patient study :—

(a) *Five parts :*

Bach :—(i) Fugue in B flat minor (No. 22 of Book I of the 'Forty-eight').

(ii) Choruses in the Mass in B minor and the 'Matthew Passion.'

Brahms :—Motets (Op. 29).

Byrd :—Mass for five voices.

Palestrina :—'Missa Papae Marcelli.'

(b) *Six parts :**Brahms* :—(i) String Sextets in B flat and G (Op. 18 and Op. 36).

(ii) Three Choruses (Op. 42).

(iii) Motets (Op. 74).

Parry :—Motet, 'There is an old belief.'(c) *Seven and eight parts :**Bach* :— 'Sing to the Lord.'*Beethoven* :— Septet for Strings and Wind (Op. 20).*Brahms* :— Motets (Op. 110).*Handel* :— Choruses in 'Israel in Egypt.'*Mendelssohn* :—Psalm 114.*Parry* :— 'Blest pair of sirens.'*Schubert* :— Octet for Strings and Wind (Op. 166).*Verdi* :— 'Falstaff' (Finale).*Wagner* :— 'Die Walküre' (8-part writing for female voices in Act III).

CHAPTER III.

THE 'CHORAL' PRELUDE (OR 'CHORALVORSPIEL').

The writings of 17th and 18th century German masters contain many examples of a form of art which was indigenous to the land that gave them birth, and which is seen in its most remarkable manifestation in the works of J. S. Bach, both for the organ and for chorus. The Lutheran 'Chorals,' familiar to German Protestants from their childhood, became the text, so to speak, upon which many a musical discourse was based, and we find that Bach, following the example of his immediate predecessors (such as Buxtehude and Pachelbel), was in the habit of constructing very remarkable contrapuntal movements upon these well-known and well-loved tunes. In so doing he adopted (among others) two or three fairly clear lines of action; these may be set forth as follows:--

(i) The Choral itself was treated in a decorated form, as a somewhat ornate and florid melody; or,

(ii) It appeared in its simple original form, enriched by independent florid counterpoints in the accompanying parts; or,

(iii) Each phrase of the choral was prepared for by contrapuntal figures in the accompanying parts, suggested by the melodic outline of that phrase itself.¹ This is the form that is usually described as the Choral Prelude, although the term is frequently employed for each variety indiscriminately.

Examples of each of these methods of treating the Choral are given below; these should be studied with the greatest care, supplemented, if possible, by reference to the complete works from which the extracts are taken.

I. Choral in a decorated form, with two parts added.

J. S. BACH.—*Choral Prelude for organ on the Choral, 'Wer nur den lieben Gott.'*

The musical score is presented in two systems. The first system is labeled 'Manuals.' and shows a treble staff with a vocal line (marked 'Cm') and a bass staff. The second system shows a grand staff (treble and bass) with a vocal line (marked 'w') and a bass staff. The music is in 4/4 time and features a decorated choral melody with two parts added. The score is marked 'Manuals.' and 'etc.'

The contrapuntal elaboration in some instances in Bach's *Orgelchoräle*, and in the Church Cantatas, is of a highly complex description, canonic and fugal devices being freely employed.

(Original form of foregoing Choral.)



II. Choral in treble, with added counterpoint in other parts developing the figure $\boxed{a \quad a}$

J. S. BACH.—Choral Prelude for organ on the Choral, 'Alle Menschen müssen sterben.'

Choral.

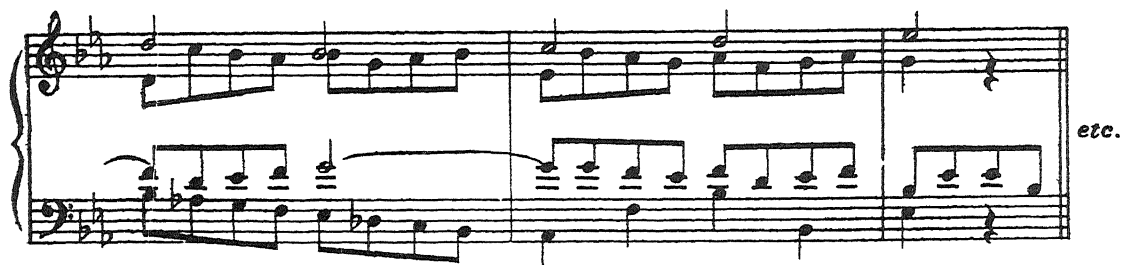
Manuals.

Pedals.

III. Choral in treble, with florid vocal counterpoint of an imitative character (suggested by the Choral itself) in three other parts.

J. S. BACH.—'Vom Himmel hoch da komm' ich her.'

(Choral.)



In his own efforts in this form the student may, first of all, profitably attempt the adding of three-part or four-part vocal counterpoint to a Choral (or Hymn-tune) on an imitative basis, as follows :—

(i) The Choral¹ may be placed in any voice, the treble being chosen at first as offering less difficulty to the beginner.

(ii) The 'decorative' parts should enter *before* the Choral appears, in notes of (usually) half the length, and should suggest the melodic outline of the opening of its first phrase in diminution, treating this fragment of melody in imitation. (See Example No. III above; 'Vom Himmel hoch.')

(iii) When the Choral enters, the remaining parts should continue their contrapuntal decoration.

(iv) Each line of the Choral should be separated from the next by rests, during which the independent parts should suggest, in a manner similar to that indicated under (ii), the melodic outline of each new phrase of the Choral, until the whole has been heard.

* * * It is often good to let the imitation of one line begin *before* the previous line has finished. (See bars 12-13 on page 29.)

The following example will illustrate the foregoing points :—

Choral.—'Nun freut euch, lieben Christen, g'mein,' in Treble, accompanied by imitative vocal counterpoint in Alto, Tenor and Bass.

(♩ = 96) (Choral.)

Treble.

Alto.

Tenor.
(8ve lower.)

Bass.

(a)

(a)

(a)

(a) The *vincula* indicate the exact length of the actual imitations.

¹ Usually in minims, or even semibreves.

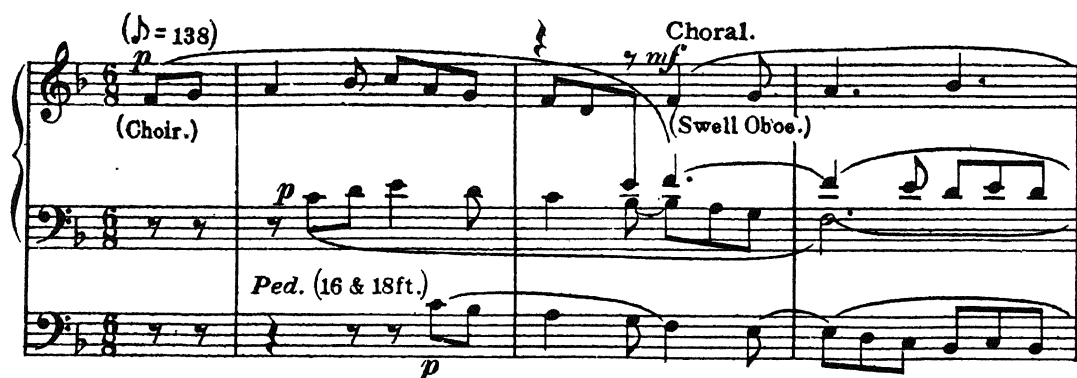
THE 'CHORAL' PRELUDE.

29





Obviously, there are many ways of carrying out the decoration of a Choral such as the one under consideration. Here is the opening of a Choral Prelude for the organ upon the same theme, now in $\frac{6}{8}$ time :—





As valuable works for further study of the Choral Prelude as an art-form, the following may be mentioned :—

(i) 'Choralvorspiele alter Meister.' (Peters 3048). This contains interesting specimens by Buxtehude and Pachelbel, amongst others.

(ii) *Bach* :— 'Choralvorspiele' and 'Choralvariationen.' (Peters 244.)

(iii) *Brahms* :—Choral Preludes. (Simrock.)

(iv) *Parry* :— Choral Preludes. (Novello.)

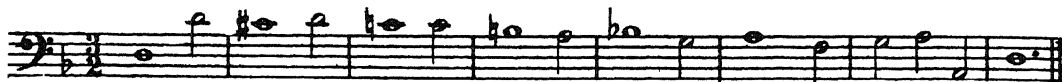
CHAPTER IV.

VARIATIONS ON A GROUND BASS.

Early in the history of purely instrumental music, when men were endeavouring to solve the many difficulties connected with the problems of form, the plan of repeating a short theme under varying conditions seemed to present itself to them as one comparatively obvious way of checking the tendency to wander somewhat aimlessly and helplessly from moment to moment, which manifested itself directly they were deprived of the aid of words in the shaping of their musical phrases. This lack of definite direction or purpose is very evident in most of the *Fantasias*, *Canzonas*, and the like, produced by the writers of the period of which we are thinking. Composers then, as now, were faced with the eternal difficulty of reconciling the claims both of unity and of variety, and—for the reason just mentioned—this difficulty was, in the late 16th and early 17th centuries, acute and incessant.

Very soon, therefore, in the life of music written for instruments alone—music deprived of the association with words which helped to determine its character and mould its form—the practice of taking some simple melody, and re-stating it with various embellishments, became a familiar means by which a sort of balance could be struck between the two opposite desires, or needs, of the human mind for movement and change on the one hand, and some central controlling idea on the other. Thus arose what we know to-day as the *Theme and Variations*, one type of which—very popular with the earlier English and continental writers—is that of *Variations on a Ground Bass* (or ‘*basso ostinato*’).¹

In this form (of which early examples were the *Chaconne* and the *Passacaglia*) the connecting link between the whole series of variations is the original bass part, which is maintained throughout by being repeated as often as desired, exactly or with very slight modifications. This bass is announced at first either unaccompanied, or in a harmonized form; subsequently it is used as the foundation for varied melodic, harmonic or contrapuntal elaboration. The succeeding example from the ‘*Fairy Queen*’ by Henry Purcell (1658–1695) is interesting; we quote four of the variations written upon the ‘*Ground*,’ which runs thus:—



In the course of the movement—a song for soprano voice with an obligato violin part—the following versions are to be found:—

¹ Christopher Symphon, in his ‘*Chelys Minuritionum, or Division Viol*,’ published in 1665, says: ‘A ground subject, or bass, call it what you please, is pricked down in two several papers; one for him who is to play the ground upon an organ, harpsichord, or what other instrument may be apt for that purpose; the other for him that plays upon the viol, who having the said ground before his eyes as his theme or subject, plays such variety of descant, or division in concordance thereto, as his skill and present invention do then suggest to him.’

No. I.

PURCELL.—*Fairy Queen.*

Voice.

Orchestra.

Musical score for Variation No. I. The voice part is written on a single staff in 3/2 time, with lyrics: "O, O - - - let me, O, O - - let me, let me". The orchestra part consists of two staves (treble and bass clef) in 3/2 time, providing a harmonic accompaniment. The key signature has one flat (B-flat).

(Violin Solo.) No. II.

weep!

Musical score for Variation No. II. The violin solo is written on a single staff in 3/2 time, with the instruction "weep!". The piano accompaniment consists of two staves (treble and bass clef) in 3/2 time. The key signature has one flat (B-flat).

Continuation of the piano accompaniment for Variation No. II. The piano part consists of two staves (treble and bass clef) in 3/2 time, continuing the harmonic support for the violin solo. The key signature has one flat (B-flat).

No. III. (Violin Solo.)

Musical score for Variation No. III. The violin solo is written on a single staff in 3/2 time. The piano accompaniment consists of two staves (treble and bass clef) in 3/2 time. The key signature has one flat (B-flat).



No. IV. (Voice.)

(Ground transposed an 8ve lower.)

N.B.—In the movement from which the foregoing example is taken, the variations are separated from one another by matter which it has not been thought necessary to quote.

As a form of contrapuntal exercise, the writing of variations on a Ground is both useful and interesting, and affords scope for the student's invention in both a melodic and a harmonic direction. In planning such variations the most effective method is so to arrange matters that the interest is made to grow as the music proceeds on its course. The first variation usually presents some more or less simple treatment of the Ground, each re-appearance of the given bass being signalized by a more active and elaborate movement of the parts, by changes in the harmonic scheme, and by the introduction of new melodic and rhythmic features. The general idea should, as a rule, be that of a gradual increase of intensity up to some moment of climax, from which the music may, if desired, be allowed gradually to subside to its final point of rest (as in Example I below).

I Ground Bass with three Variations, for organ.

Andante Moderato. (♩ = 88)

p

p (Ground.)

(9)

p


cres.

(17)

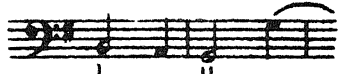
mf

Notes on the foregoing example.

(a) In this instance the music begins in two parts only, an extra part being added with each repetition of the Ground.

(b) The comparatively quiet movement of the melody written above the bass in bars 1-9 gives place to a more flowing one in bars 9-17. The third statement of the Ground (bars 17 to end) is marked by the entry of the treble part with a new figure  which is repeated in free sequence in bars 19-20, as well as being imitated by inverse movement in the Alto part of bars 18-19. A climax is reached in bar 22, from which point the music dies down to its final close.

(c) A matter of some considerable difficulty frequently arises at the points where the successive statements of a Ground overlap one another. The difficulty is that of obviating a series of stiff cadences, which would be tiresome and totally destructive of continuity. It will readily be seen that the danger of the music coming to an untimely full close occurs each time that the bass reaches the junction between

the last notes of one statement and the first note of the next, e.g. :  etc.

The danger has been circumvented in the example in question, first by the delaying of the Tenor C in bar 8 to form a suspended 4th in the next bar, and the consequent entry of the new melodic part in the Alto at the moment of resolution. Again, in bars 16-17, the expected perfect cadence has been avoided entirely by causing the music to modulate to E minor before the Treble appears.

II. Ground Bass with three Variations, for string quartet.

Andante con moto. (♩ = 132)

Violin I.

Violin II.

Viola.

Cello.

p (Ground.)

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music features a series of eighth and sixteenth notes, with a crescendo marking (*cres.*) under the first measure. The second staff also begins with a treble clef and a key signature of one flat, and includes a crescendo marking (*cres.*) under the first measure. The third staff begins with an alto clef and a key signature of one flat, and includes a crescendo marking (*cres.*) under the first measure. The fourth staff begins with a bass clef and a key signature of one flat, and includes a crescendo marking (*cres.*) under the first measure. The system concludes with a double bar line.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music features a series of eighth and sixteenth notes, with a piano marking (*p*) under the first measure and a mezzo-forte marking (*mf*) under the second measure. The second staff also begins with a treble clef and a key signature of one flat, and includes a piano marking (*p*) under the first measure and a mezzo-forte marking (*mf*) under the second measure. The third staff begins with an alto clef and a key signature of one flat, and includes a piano marking (*p*) under the first measure and a mezzo-forte marking (*mf*) under the second measure. The fourth staff begins with a bass clef and a key signature of one flat, and includes a piano marking (*p*) under the first measure and a mezzo-forte marking (*mf*) under the second measure. The system concludes with a double bar line.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music features a series of eighth and sixteenth notes, with a forte marking (*f*) under the first measure. The second staff also begins with a treble clef and a key signature of one flat, and includes a forte marking (*f*) under the first measure. The third staff begins with an alto clef and a key signature of one flat, and includes a forte marking (*f*) under the first measure. The fourth staff begins with a bass clef and a key signature of one flat, and includes a forte marking (*f*) under the first measure. The system concludes with a double bar line.



First system of musical notation, featuring four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto and tenor clefs. The music is in 2/4 time. The first measure is marked with a fermata. The second measure is marked with a fermata and a crescendo marking (*cres.*). The third measure is marked with a fermata and a crescendo marking (*cres.*). The fourth measure is marked with a fermata and a crescendo marking (*cres.*).



Second system of musical notation, featuring four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto and tenor clefs. The music is in 2/4 time. The first measure is marked with a fermata and a *molto* marking. The second measure is marked with a fermata and a *molto* marking. The third measure is marked with a fermata and a *molto* marking. The fourth measure is marked with a fermata and a *ff* marking.



Third system of musical notation, featuring four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto and tenor clefs. The music is in 2/4 time. The first measure is marked with a fermata and a *dim.* marking. The second measure is marked with a fermata and a *dim.* marking. The third measure is marked with a fermata and a *mf* marking. The fourth measure is marked with a fermata and a *mf* marking.

(19)

dim. e rit. - pp

Notes on Example 2.

Here a somewhat different method from that in Example 1 is illustrated. In this instance all the four 'voices' of the String Quartet begin together, developing the figure at (a)

the three quavers in step-wise movement being extensively used in both a descending and an ascending order. Subsequently, on the second statement of the Ground, a new and slightly more animated figure

appears, in bar 8 at (b), first in the Viola and then in the 2nd Violin, its semiquaver formation being exploited to a considerable extent in all the three added parts in the

following bars, until, in bar 13, it is seen in a slightly modified form at (c)

in the 1st Violin and then in the 2nd Violin, accompanying the *third* entry of the Ground. The climax-point, or highest peak of intensity, is reached in bar 16. Finally, the original idea (a) returns in bar 19, to form a Coda over a Tonic pedal.

The *Finale* of Brahms' Variations on a Theme by Haydn illustrates in a convincing way some of the possibilities of developing the interest in this kind of writing. The movement is built upon the following Ground:—

(i) The opening bars are as follows, the highest part freely imitating the first few notes of the bass:—

BRAHMS.—Variations, Op. 56.

Andante.

etc.

the harmonies moving quietly and sedately

(ii) After a slightly more animated movement of the parts in the first repetition, Brahms links it up with the second repetition by carrying on a melodic figure (occurring over the last two bars of the Ground) in the following happy way :—

(iii) He adopts a similar device at the junction of repetitions 2 and 3, where a new figure in triplets makes its appearance :—

(iv) Repetition 4 shews Iambic groups of chords superimposed upon the bass, divided between stringed and wind instruments :—

(v) The contrapuntal element is prominent in the imitational treatment of a new figure in repetition 5. Again Brahms initiates this in the last bar of the preceding repetition :—

Lack of space prevents further quotations from being given; but the student will be well advised to examine the whole of the remarkable movement from which these extracts are taken.

Perusal of the undermentioned Ground basses will afford valuable and interesting study :—

Bach :—(i) Chaconne in D minor for Violin alone.

(ii) Passacaglia in C minor for Organ.

(iii) 'Crucifixus' from Mass in B minor.

Beethoven :—Thirty-two Variations in C minor for Pianoforte.

Brahms :—(i) Variations on a Theme by Haydn (Op. 56).

(ii) Finale of Symphony (No. 4) in E minor.

Buxtehude (1637–1707) :—(i) Passacaglia in D minor for Organ. } (Peters 3065).
(ii) Chaconne in E minor for Organ. }

Handel :—(i) Two Chaconnes in G major for Harpsichord (21 and 62 Variations respectively). (Peters 4°.)

(ii) 'Envy, eldest born of hell' ('Saul').

Pachelbel (1653–1706) :—Chaconne in D minor for Organ. (Peters 3065.)

Purcell :—(i) 'When I am laid in earth' ('Dido and Æneas').

(ii) Ground in E minor for the Harpsichord. (Augener, 8300e.)

CHAPTER V.

INVERTIBLE (OR DOUBLE) COUNTERPOINT.

It is at times necessary, especially in fugal composition, for two melodic parts to change positions with each other in such a way that the one which in the first instance appeared as the upper of the two shall, on another occasion, serve equally well as the lower, or *vice versa*. An example from Bach will make this clear :—

BACH.—*Fugue from Toccata and Fugue for the organ* (Peters : Vol. III, No. 3).

(a)

Subject.

C³pt.

This musical example shows two staves. The top staff is labeled 'Subject.' and contains a melodic line in G major (one sharp). The bottom staff is labeled 'C³pt.' and contains the subject transposed three octaves higher, also in G major. The notation includes various note values, rests, and phrasing slurs.

(b) The same two melodies, inverted (later in the same work) :—

Subject.

C³pt.

This musical example shows two staves. The top staff is labeled 'Subject.' and contains a melodic line in G major. The bottom staff is labeled 'C³pt.' and contains the subject transposed three octaves higher, also in G major. The notation includes various note values, rests, and phrasing slurs, similar to example (a) but with different melodic material.

I. DOUBLE COUNTERPOINT IN THE 8VE.

The simplest and most useful form of such invertible Counterpoint is that known as Double Counterpoint in the 8ve.¹ This implies that an equally good effect is produced by two melodic parts (i) when the upper of the two is transposed an 8ve down, or (ii) when the lower of the two is similarly transposed an 8ve up, thus :—

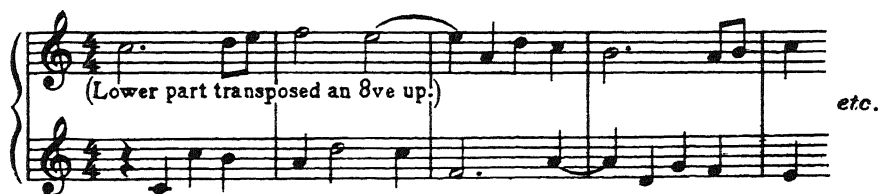
(a) *Original position of the two parts.*



(b) *First form of inversion.*



(c) *Second form of inversion.*



A careful examination of the original Example (a) will shew that at no point are the two parts at a greater distance than an 8ve from each other. Had that interval been exceeded, no inversion would have taken place, as will readily be seen if the final bars of the original example were to be written thus :—



¹ Or in the 15th (or double 8ve)—See page 44.

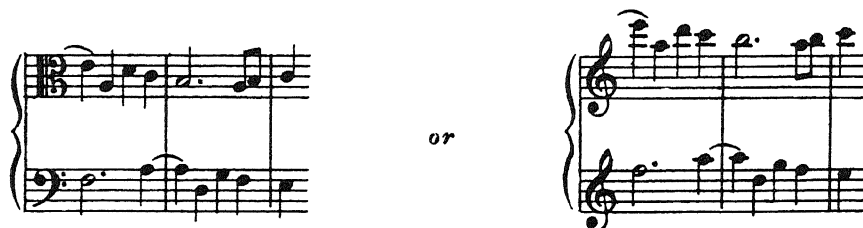
On transposing the upper part of Example (d) down an 8ve, the two parts would appear as follows :—



their relative positions being unchanged. As a consequence, no actual Double Counterpoint in the 8ve takes place. A similar result would be produced were the lower part to be transposed an 8ve up :—

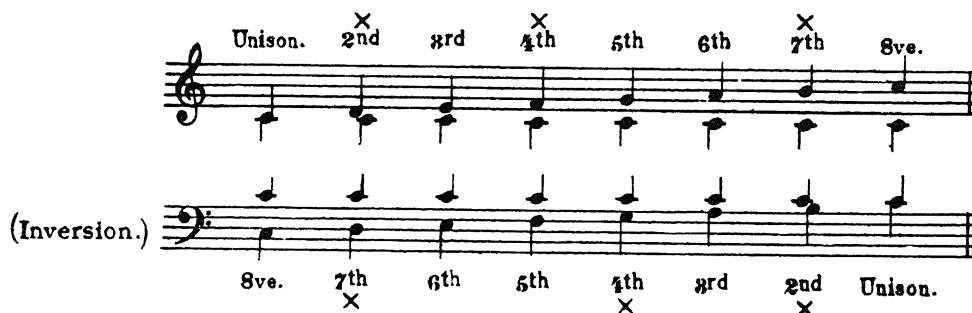


It is important, however, to note that the two parts of Example (d) could invert quite well in the 15th (or double 8ve), thus :—



This form of invertible counterpoint is, as a matter of fact, more often found than that in the 8ve. (See the quotation from Bach in Sec. 1.)

Double Counterpoint in the 8ve or 15th is usually fairly easy to manage, for with one exception all the intervals that are concordant in the original instance remain concordant in their inverted form, those that are dissonant remaining dissonant, e.g. :—



N.B.—The dissonant intervals are marked X.

It will be noticed that the concordant interval of perfect 5th becomes, when inverted, a perfect 4th, which—unless there is a part below it—must be regarded as a dissonant interval needing resolution. In planning an invertible counterpoint in the 8ve, therefore, it is necessary to treat the perfect 5th with as much care as the perfect 4th. It is safest to use either of these intervals harmonically (or in any accented position)¹ only under the conditions specified below :—

- (i) As a suspension duly resolving downwards by step, as at (a)² :—



Notice the awkward effect at (b) of the leap from the bass note of the interval of the 4th, suggestive of a faulty progression from a $\frac{6}{4}$ chord, thus :—



- (ii) As an accented passing-note (preferably moving by step downwards), as at (c)³ and (d) :—

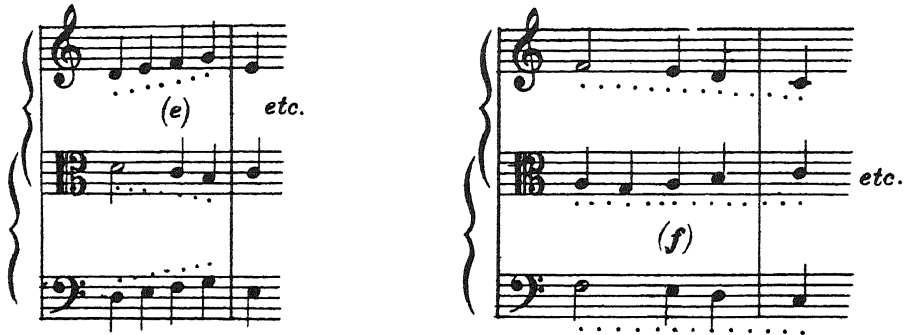


¹ Obviously, *any* dissonant interval can occur if one of the notes forming it is an *unaccented* passing-note :—



² In this and most of the succeeding examples the lower part of the original model is written out once only, in order to save space. One position of the two invertible parts is therefore shewn by the two upper staves, and the other by the two lower.

(iii) In such a way that the two parts move step-wise to and from the interval of 4th or 5th in contrary motion, as at (e) and (f) :—



(iv) When the interval in question is formed by an unaccented passing-note moving by step, against a harmony-note taken in the midst of an arpeggio,¹ as at (g) and (h) :—



The interval of Diminished 5th (*e.g.*, between the fourth and seventh degrees of the scale), and its inversion, the Augmented 4th, are at all times possible and of good effect harmonically, if they are treated as part of the Dominant 7th harmony, and resolved accordingly :—

BACH.—'Forty-eight' (Book II, No. 13).



¹ *Melody and Harmony*, p. 42, Sec. 6 (ii).

HANDEL.—'Solomon.

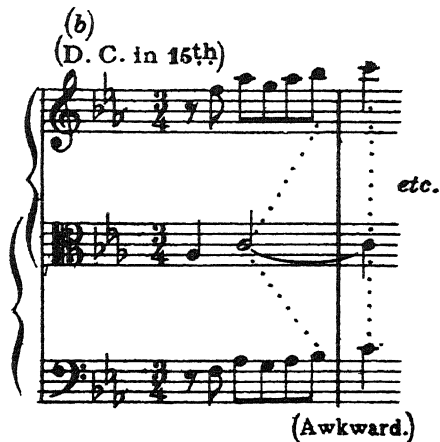
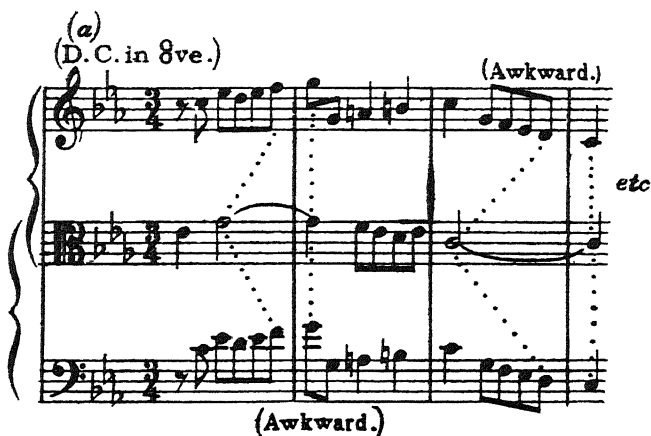


The dissonant intervals of 2nd and 7th are usually more conveniently treated as passing-notes (unaccented or accented), or as suspensions, but instances like those exemplified on pages 41–43 of *Melody and Harmony* are sometimes manageable and effective. In the succeeding example the unprepared dissonances at (x) and (y) are clearly formed by the 7th and root of the chord of the Dominant 7th, and the Secondary 7th on the Supertonic, respectively, and are resolved as such :—



Two important matters to be carefully kept in mind in writing Double Counterpoint in the 8ve or the 15th are :—

- (i) Never to exceed at any given moment the interval of an 8ve or a 15th (as the case may be) between the two parts ;
- (ii) Not to approach the extreme limit of the 8ve (or the 15th) *by step* in one of the parts, while the other is stationary ; otherwise, when the parts are inverted, the uncomfortable and 'smudgy' movement of a 2nd into a unison will result,¹ e.g. :—



¹ *Melody and Harmony*, p. 28 (e) and f.n. thereon.

Two forms of exercise may be profitably undertaken at this point, *viz.* : (i) the adding of invertible counterpoint in quicker notes (of uniform length) against a slower-moving subject ; and (ii) the adding of a florid counterpoint against a florid subject. The following examples illustrate both forms, each of which will provide valuable technical practice for the student :—

1.—Choral, mostly in minims, with a counterpoint in crotchets, invertible at the 8ve.

. The remainder of this Choral is omitted, for reasons of space.

2.—Florid subject, with an invertible counterpoint in which the note-lengths also vary.

(1) Observe that where the S. itself moves in notes shorter than the actual 'pulse,' it is not necessary for the added counterpoint to move equally rapidly.



3.—Florid subject, with an invertible counterpoint of similar character in the 15th (or double 8ve).

(Violin.)

(Viola.)

(Cello.)

S.



Note upon the foregoing example.—Invertible Counterpoint in the 15th has this advantage over that in the 8ve, namely, that a wider melodic range is possible in the added part, for the reason that the 8ve is no longer bound to be the limit of distance from the given subject at any moment. The slightly greater difficulty, however, involved in writing Double Counterpoint in the 8ve, rather than the 15th, is well worth the overcoming; and the student is advised to plan most of his exercises in that form.

As will be seen when we come to deal with fugal writing, two invertible melodies are often accompanied by one or more free parts; the following example shews Example 2 on pages 48–49, with an added independent bass-part:—



* * Obviously the two upper parts could be inverted, against the same added bass.

The next example illustrates the inversion of the same two parts, this time with a new added treble :—



One of Brahms' well-known waltzes provides a charming instance of this kind of writing ; the added parts are here given in small notes :—

BRAHMS.—' *Walzer* ' for pianoforte (Op. 39, No. 6).

The image displays three systems of musical notation for the piano accompaniment of Brahms' 'Walzer' (Op. 39, No. 6). Each system consists of a grand staff with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 3/4. The original melody is written in the treble staff, while the piano accompaniment is in the bass staff. The added counterpoint is indicated by small notes in the bass staff, which are often beamed together. The first system shows the initial measures. The second system includes a section marked *p* (Inversion in the 15th), where the melody is inverted. The third system continues the piece, showing further counterpoint and melodic development.

CHAPTER VI.

INVERTIBLE (OR DOUBLE) COUNTERPOINT—(continued).

The practical value of two melodic lines being so conceived in relation to one another that each can, at will, be regarded as either an upper or a lower part to the other, receives striking illustration in compositions of many kinds, both fugal and otherwise. The following example from a Beethoven Sonata will be familiar to many :—

BEETHOVEN.—*Sonata in A flat (Op. 26).*

Allegro molto

etc.

(Inversion.)

etc.

The form of invertibility exemplified in by far the majority of cases is that treated of in the preceding chapter, namely, Double Counterpoint in the 8ve or 15th. Although Double Counterpoint in other intervals is occasionally used, it may be said that its actual musical importance is not very great. A fair number of instances of inversion in the 10th and 12th is to be found, it is true, in the writings of the great masters ; but even in those of J. S. Bach—whose power over all the intricacies of the contrapuntal idiom is of course unsurpassed—the number of such examples, particularly of those in the 10th, is comparatively small. It will, nevertheless, be worth while for the student to spend a little time and trouble in mastering the special problems involved in Double Counterpoint in the 10th and 12th, for, even if his efforts should ultimately yield but little by way of artistic result, he will by doing so be the more able sympathetically and intelligently to appreciate the musicianly skill with which these special types of contrapuntal writing have been introduced into such works as Bach's 'Forty-eight' and 'Art of Fugue,' which together form (as has been well said) 'the finest text-book on inversion' in existence.¹

¹ H. Walford Davies, in *Grove's Dictionary of Music and Musicians*.

In Double Counterpoint in the 10th or the 12th, the two melodies obviously are so planned as to produce a satisfactory effect when inverted at the distance of a 10th or a 12th, as the case may be :—

(a) *Double Counterpoint in the 10th*



(b) *Double Counterpoint in the 12th.*



A careful examination of the foregoing passages will reveal that, unlike Double Counterpoint in the 8ve (or 15th), that in the 10th or the 12th rarely produces an equally smooth and agreeable effect in both the original position and the inversion. Particularly is this the case with the 10th. The reason will be clear from the following scheme of inversions, where it will be seen that certain of the more satisfactory and euphonious intervals (e.g., the 3rd and the 6th in Double Counterpoint in the 10th) produce, when inverted, others which are less satisfactory unless accompanied by another part in addition to the two concerned—in order to fill up the harmony.¹

¹ This filling-up is a usual feature in actual composition, as will be noticed when we come to speak of the use of Invertible Counterpoint in fugal writing.

TABLES OF INTERVALS, WITH THEIR INVERSIONS IN THE 10TH AND 12TH.

(In the 10th)

Unis.	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th	9 th	10 th

(Inversion.)

10 th	9 th	8 th	7 th	6 th	5 th	4 th	3 rd	2 nd	Unis.

(In the 12th)

Unis.	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th	9 th	10 th	11 th	12 th

(Inversion.)

12 th	11 th	10 th	9 th	8 th	7 th	6 th	5 th	4 th	3 rd	2 nd	Unis.

A.—DOUBLE COUNTERPOINT IN THE 10TH.

In planning an invertible counterpoint in the 10th (the more difficult of the two forms under consideration) two or three important points should be carefully borne in mind :—

(i) The intervals of 3rd, 6th and 10th, when inverted, become respectively those of the 8ve, 5th and unison. As a consequence of this, it is impossible for two or more 3rds, 6ths or 10ths to occur in succession, for the simple reason that consecutive 8ves, 5ths or unisons will immediately ensue when the two parts change positions.

(ii) For the same reason, similar motion to a 3rd, a 6th, or a 10th has to be avoided, as similar motion to an 8ve, a 5th, or a unison will be produced when inversion takes place.

(iii) It therefore follows that in Double Counterpoint in the 10th (a) the same interval cannot (save under the conditions shewn below) occur twice consecutively, e.g. :—

(3rds) (6ths) (Unisons.) (5ths) Perf: 5th followed by Dim. 5th (6ths)

(8ves) (5ths) (10ths) (6ths) (6ths) Perf: 5th followed by Dim. 5th

All impossible. Tolerable.

(b) *Similar motion from chord to chord is practically ruled out :—*

The musical notation shows a series of chords in three staves (treble, middle, and bass). The chords are connected by similar motion lines. Annotations above the staves indicate intervals: (To Unison.), (To 8ve), and To 5th. Annotations below the staves indicate intervals: (To 5th) and (To 8ve). A bracket at the bottom spans the entire sequence with the text (All impossible.)

The following exceptions are, however, admissible, the similar motion to the softer intervals of diminished 5th and augmented 4th being much less crude in effect :—

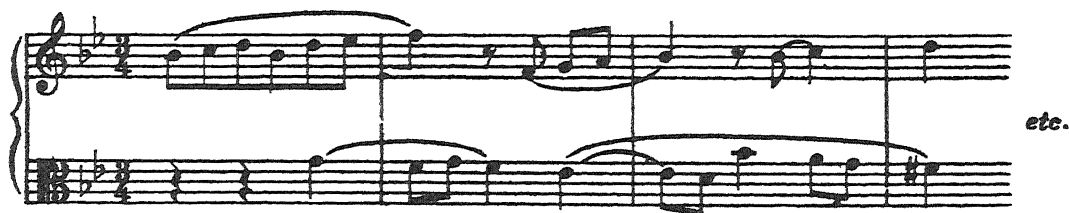
The musical notation shows two examples of exceptions. The first example is labeled (To Dim: 5th) and the second is labeled (To Aug: 4th). Both examples show chords in three staves (treble, middle, and bass) connected by similar motion lines.

It is worthy of note that it is possible to invert two melodies planned for Double Counterpoint in the 10th in two ways other than that shewn in the previous examples, and this fact is at times of distinct practical advantage. The inversion may be produced (i) by transposing the lower of the two parts up an 8ve, and the higher down a 3rd, as at (b) on page 57¹ :—

(a) *Original position of parts.*

The musical notation shows two staves (treble and bass) with two melodies. The lower melody is transposed up an 8ve, and the higher melody is transposed down a 3rd. The notation includes a bracket labeled (x) and the text etc. at the end.

¹ This really comes to the same thing as keeping the lower part at its original pitch and bringing the upper part a 10th down (as in example (a) on page 54), the only difference being that the *whole example* is shifted an 8ve higher.

(b) *Inversion. (1st form.)*


or it may be brought about (ii) by transposing the lower part up a 3rd, and the higher down an 8ve, thus :—

 (c) *Inversion. (2nd form.)*


It will be seen that this second form of inversion is in this instance rendered more euphonious by the use of certain accidentals, which have the effect of changing the key (in this case from B flat major to D minor), and thus of adding fresh interest to the new position of the parts.

The practical advantage, alluded to on page 56, arising from this choice of methods is at times very considerable, not only from an artistic but from a technical point of view, particularly in circumventing certain awkwardnesses in regard to the treatment of the Leading-note of the key, which in Double Counterpoint in the 10th is often the most intractable degree of the scale to harmonize, whenever it cannot be regarded as an unessential note (as it is at (x) in example (a) on page 56).

The following examples will reveal the difficulty of accompanying the Leading-note satisfactorily when it is clearly a harmony-note :—

Example A.

Original position of parts.



x Leading-note accompanied by 3rd above.

Inversion.



x Leading-note doubled awkwardly by moving upper voice a 10th lower.

If, however, the original lower part were to be transposed a 3rd up and the original upper part an 8ve down, this faulty doubling would disappear and the effect (especially with the addition of a third voice as shewn by the small notes) would be distinctly better, *e.g.* :—



Example B.

Original position of parts.



X Leading-note accompanied by 6th above.

Inversion.



X Crude 5th over Mediant of scale.

By adopting a similar form of inversion to that shewn in example A (iii) above, a more musical result is obtainable, thus :—



Usually the only satisfactory methods of dealing with the Leading-note are the following :—

- (a) To accompany it with the diminished 5th above, producing the interval of 6th below in the inversion, thus :—



N.B.—Care must be taken, however, that the interval of Diminished 5th resolves as part of the chord of the Dominant 7th, as shewn in the foregoing example.

(b) To accompany it with the 6th above in such a way that in the inversion the lower note of the resultant 5th becomes either a Suspension or an Accented passing-note—in each case resolving downwards by step, thus :—



As we have already seen, it is practically impossible to write in Double Counterpoint at the 10th in such a way that both the original form and the inversion are equally satisfactory throughout, for the reason that the more frequently use is made of the more euphonious intervals in one position of the two parts, the harder and more empty does the counterpoint become in the other. Consequently, it is necessary to distribute the pleasanter-sounding intervals between the two with a certain measure of even-handed justice, as will be seen by the two examples given below :—

1. *Subject in crotchets, with an added counterpoint in continuous quavers which is invertible at the 10th.*¹



In this instance the Double Counterpoint is maintained from start to finish, with the result that the cadence, when the quaver part is in the Treble, can hardly be regarded as very satisfactory. It is frequently admissible, and necessary, to abandon the strict inversion at such a point, and to substitute a free ending, in order to make a suitable termination in both positions of the counterpoint. The Treble might in that case have run as follows in the last two bars :—



the Bass remaining as in the example.

¹ It will be readily understood that the restrictions with regard to the interval of the 8ve detailed on page 47 apply with equal force with regard to the 10th in the form of Double Counterpoint now under consideration.

2. (a) *Florid D.C. in 10th with a free added Bass part.*

Example (a) shows a musical score for a Soprano (S.) part and a Free Bass part. The Soprano part is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The Free Bass part is written in a bass clef. The Soprano part consists of a series of eighth and sixteenth notes, with some slurs and ties. The Free Bass part consists of a series of eighth and sixteenth notes, with some slurs and ties. The text "(Free Bass part.)" is written above the bass staff.

Continuation of the musical score for example (a). The Soprano and Free Bass parts continue with similar rhythmic patterns. The text "etc." is written to the right of the staff.

(b) *The same, with the two upper parts of example (a) inverted in the 10th, and a free Treble added.*

Example (b) shows a musical score for a Soprano (S.) part, a Free Treble part, and a Free Bass part. The Soprano part is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The Free Treble part is written in a treble clef. The Free Bass part is written in a bass clef. The text "(Free Treble part.)" is written above the treble staff.

Continuation of the musical score for example (b). The Soprano, Free Treble, and Free Bass parts continue with similar rhythmic patterns. The text "etc." is written to the right of the staff. A small mark (x) is written below the bass staff.

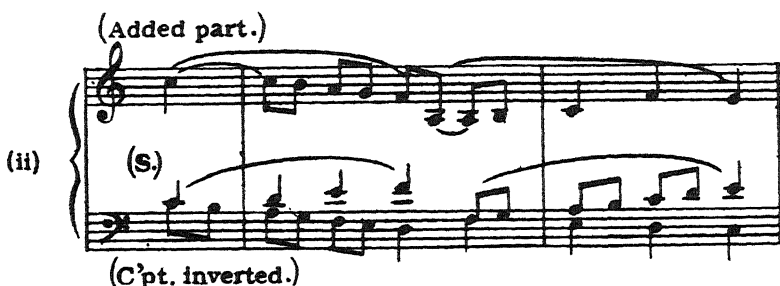
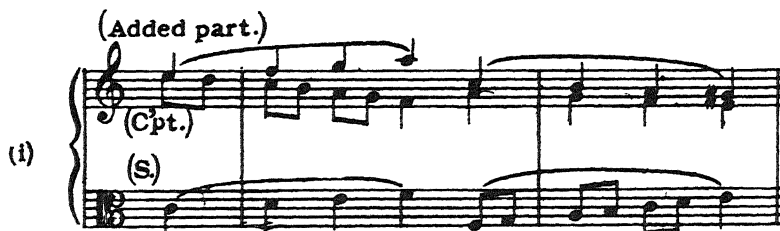
(x) The strict inversion is broken here, for the sake of a better cadence.

The two foregoing examples, with a free added part in each case, shew the manner in which Double Counterpoint in the 10th is usually employed in actual composition. The third part obviously prevents the bareness between the invertible melodies, to which allusion has already been made, and is often the means of clearing up the many harmonic obscurities necessitated by the peculiar difficulties of this form of invertible counterpoint.

The working of all the examples we have given indicates clearly the importance of contrary motion between the two melodies, if any kind of successful inversion in the 10th is to take place. In this connexion, it is useful to remember that accented dissonances which would be intolerable under any other conditions are perfectly possible, and exceedingly useful, when approached and quitted stepwise in both of the parts by contrary motion, *e.g.* :—



N.B.—These are somewhat extreme instances of the case in point, and, as they stand, a trifle hard ; but as two parts written in Double Counterpoint are in actual composition almost invariably heard with an accompanying part or parts, it would be possible to soften this hardness to some extent by an added voice similar to that shewn below :—



These two passages illustrate the fact that it is almost always possible to accompany an invertible counterpoint in the 10th with what are sometimes called 'added thirds' (or 'added tenths')—that is to say, by a part running in 3rds with one or other of the two existing melodies. In example (i), for instance, the added part in the Treble is formed (as to its first phrase) by the addition of 10ths above the subject, and (as to its second phrase) by the similar addition of 3rds above the counterpoint in the middle voice.

Another curious fact (actually resulting from what has just been pointed out) is that the three parts of a passage written in Double Counterpoint in the 10th (*viz.*, the Subject, the original Counterpoint and the Inversion) can be sung or played *together*. (See example (a) on page 54, and example 1 on page 59.)

As we have already remarked, Double Counterpoint in the 10th is rarely used, but in the works of J. S. Bach there are some interesting examples of its incidental introduction. In the remarkable Fugue in G minor (No. 16 of the 2nd book of the 'Forty-eight') the answer to the subject is accompanied by a Counter-Subject appearing underneath it, thus :—

BACH.—'Forty-eight' (Book II, No. 16).

(Bars 5-8). etc.

This musical example shows the first four measures of a four-measure phrase. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff contains a more active counter-melody with many beamed sixteenth notes. The key signature has two flats, and the time signature is 3/4.

A little later in the course of the fugue, the two themes are inverted in the 10th, thus :—

(Bars 36-39). etc.

This example shows the same four-measure phrase as before, but with the roles reversed. The treble staff now contains the counter-subject, and the bass staff contains the original subject. The musical notation is a mirror image of the previous example in terms of staff placement.

N.B.—The two parts are here not only inverted, but transposed into another key ; the actual scheme of inversion in the 10th will perhaps be made clearer if the Answer *in its original form* is placed on the middle staff of three, as in preceding examples :—

Counter-Subject
inverted in the 10th. etc.

Answer.

Original
Counter-Subject.

This example illustrates the concept of double counterpoint in the 10th by presenting three parts on three staves. The top staff is the 'Counter-Subject inverted in the 10th', the middle staff is the 'Answer' (the original subject transposed), and the bottom staff is the 'Original Counter-Subject'. This arrangement clearly shows the intervallic relationships between the original and inverted themes.

This fugue also supplies us with a striking illustration of the use of the 'added 3rds,' spoken of on page 61 :—

(Bars 45-48). etc.

This example shows a four-measure phrase where the subject in the treble staff is accompanied by a counter-subject in the bass staff. The counter-subject features a series of 'added thirds' (dyads) that move in parallel motion with the subject, creating a rich harmonic texture.

and, later, of the inversion of these 3rds into 6ths :—



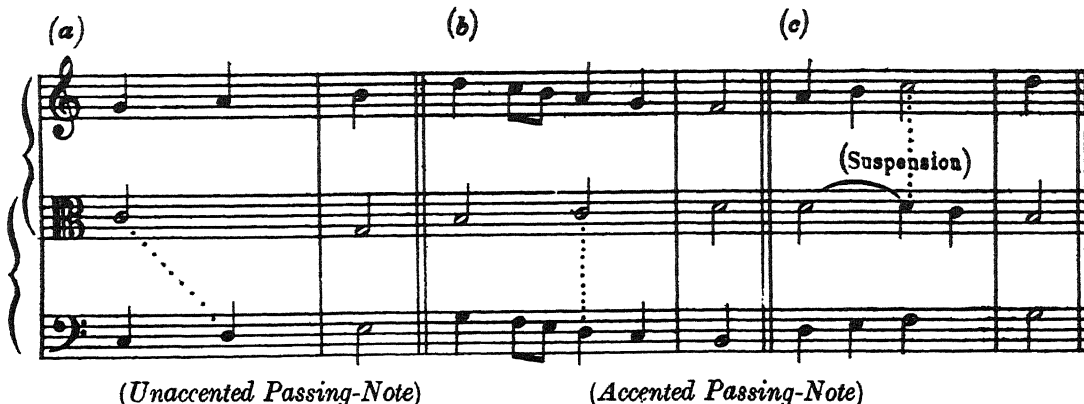
B.—DOUBLE COUNTERPOINT IN THE 12TH.

It is usually a much easier task to write a satisfactory invertible counterpoint in the 12th than it is to do so in the 10th, largely for the reason that the interval of 3rd produces, when inverted, a 10th, as a consequence permitting a succession of two or more thirds to occur between the subject and the added counterpoint, *e.g.* :—



In fact, as will be clear from the table of inversions on page 55 of the present chapter, the only interval that needs special care is the 6th, which unfortunately becomes dissonant when inverted, *viz.* a 7th. It is necessary to remember, therefore, that the 6th can be used effectively only under the following conditions :—

(i) When one of the parts forming the resultant 7th is a passing-note (accented or unaccented), or a suspension, *e.g.* :—



N.B.—In Examples (b) and (c) the harmony-note occurring on the beat in the one position of the parts, becomes either the Accented passing-note or the Suspension in the other.

(ii) When the interval of 7th can resolve satisfactorily as an 'essential' discord, e.g. :—



It will be realized that, just as the limit of the 8ve or the 10th cannot be exceeded between the two melodies in Double Counterpoint in the 8th and the 10th respectively, neither can the limit of the 12th be exceeded in Double Counterpoint in the 12th, for the reason that no inversion would then take place. The approach to the extreme limit of the 12th also needs as much care as the approach to the 8ve or the 10th in the previous forms of invertible counterpoint. (See page 47 and foot-note on page 59.)

The examples that follow illustrate the *modus operandi* in connexion with the form of invertible counterpoint under consideration :—

1. *Florid Subject, with a counterpoint of similar character, planned so as to invert satisfactorily in the 12th.*



(Free ending.)

In the next two instances the same subject as was used for Double Counterpoint in the 15th, on pages 49-50, is now treated in the 12th, and a free Bass added to one position of the invertible parts, and a free Treble to the other.

2. *Florid D.C. in the 12th, with a free added Bass-part.*

Example 2 is a musical score for three staves. The top staff is labeled (Violin), the middle staff is labeled (Viola), and the bottom staff is labeled ('Cello). A bracket on the left side of the middle and bottom staves is labeled 'S.'. The key signature is one flat (B-flat) and the time signature is 6/8. The music consists of a single melodic line with various ornaments and trills. The bottom staff has a 'Free part.' label. The score ends with a 'rit.' (ritardando) marking on the bottom staff.

3. *The same, with the two upper parts inverted in the 12th, and a free Treble added.*

Example 3 is a musical score for three staves. The top staff is labeled (Violin), the middle staff is labeled (Viola), and the bottom staff is labeled ('Cello). A bracket on the left side of the middle and bottom staves is labeled 'S.'. The key signature is one flat (B-flat) and the time signature is 6/8. The music consists of a single melodic line with various ornaments and trills. The top staff has a 'Free part.' label. The score ends with a 'rit.' (ritardando) marking on the bottom staff.

N.B.—At (x x) the strict inversion in the 12th is broken in order to produce a better cadence.

To bring this chapter to a conclusion, we quote two interesting passages in Double Counterpoint in the 12th, from that inexhaustible mine, the 'Forty-eight' of Bach :—

BACH.—'Forty-eight' (Book I, Fugue 13).

BACH.—'Forty-eight' (Book II, Fugue 16).

* In bar 28 Bach substitutes A for this original G, and the upper Counterpoint runs thus :—

also an instance of the effective use of this form of inversion from Brahms' Variations on a theme by Haydn :—

BRAHMS.—*Variations (Op. 56).*

Andante.

* * Accompanying parts are omitted from the foregoing passage.

CHAPTER VII.

CANONIC WRITING.

The value of imitation, not only in imparting increased interest and zest to the music, but in producing a certain coherence in the part-writing, has been frequently exemplified in the student's exercises in florid counterpoint, and he will doubtless have realized how often composers make use of imitational points as incidents in the course of works which are not exclusively, nor even mainly, contrapuntal. Chopin provides us with a somewhat remarkable instance of this in one of his Mazurkas for the pianoforte :—



where, in the second bar of the extract quoted, the left-hand part begins a strict imitation of the right-hand part an 8ve lower, lasting for three whole bars.

When, as in this case, the imitation is carried out strictly, and the intervals are not modified¹ by the imitating part, it is usually called 'Canonic' imitation, and a composition, or a section of one, in which such imitation is maintained throughout would be described as a *Canon*.²

Canonic imitation may be carried out at any interval, but a very usual plan is for the imitating 'voice' (or 'Consequent,' as it is frequently called) to follow the announcing one (or 'Antecedent') at the 8ve above or below, *e.g.* :—

(a) *Canonic imitation at the 8ve above.*



¹ Save occasionally in their *quality* (*e.g.*, major instead of minor, diminished or augmented instead of perfect, and *vice versa*). Variations of quality are inevitable in those cases where the imitation is not at the octave or the unison.

² The word is derived from the Greek κανών, a rule or standard.

(b) *Canonic imitation at the 8ve below.*

J. S. BACH.—*Canonic variations for organ.*



The following examples shew the imitation entering at other intervals:—

(c) *At the 5th above.*

WILLIAM BYRD.—*Mass for four voices.*

Soprano. *Pa - trem om-ni-po - - ten - - tem, fac-to-rem*

Alto. *Pa - trem om-ni-po - ten - - - tem, fac-to-rem coe - - -*

coe - - - li etc.

- li

(d) *At the 5th below.*

J. S. BACH.—*Mass in B minor.*

Lento.

Alto. *Qui tol - lis pec - ca - - - ta*

Tenor. *(8ve lower.)* *Qui tol - lis pec - ca - - -*

(Sketch of Instrumental Bass.)

mun - di, mi-se-re-re no-bis

- - - ta mun - di, mi-se-re-re no-bis etc.

(e) *At the 12th below.*

HENRY PURCELL.—'Fairy Queen.'

Soprano.

Bass.

(Sketch of Instrumental accomp.)

Our days in harmless sports - shall pass, our

Our days in harmless sports - shall

days in harmless sports, in harmless sports - - shall pass

pass, our days in harmless sports - - shall pass. etc.

N.B.—A beautiful example of a complete Canon in the 12th below will be found in the Sarabande of Bach's Suite in B minor for Flute and Strings. The movement is worthy of the closest study.

(f) *At the 4th above.*

Allegro. BRAHMS.—'Song of Destiny' (Op. 54).

Tenor.
(One lower.)

Bass.

(Sketch of Instrumental harmonizing.)

But man may not

But man may not lin - - - ger, - and

lin - - - ger, - and no - - where,
no - - where, no - - where,
etc.

(g) *At the 7th above.*

J. S. BACH.—*Canonic variations for organ.*

Free part.
Canon.
etc.

(h) *At the unison.*

MOZART.—*Canon.*

In most of the foregoing examples the Canonic imitation, though carried out (as its name implies) strictly, is merely incidental in the works from which the extracts are taken,¹ and in

¹ Examples (b), (g) and (h) are, however, from movements in which the canon is preserved throughout.

by far the majority of cases the artistic value of such imitation lies in this very fact of its introduction at special moments only in the course of a composition, to serve some particular purpose in the mind of the writer. Instances, however, occur of complete movements in which the imitation is continued strictly from start to finish, and although the writing of such canons has often produced results whose undoubted ingenuity has not been able to compensate for their aridity and dullness, there are many examples in the works of good writers, both ancient and modern, whose beauty is unquestionable.¹ Complete canons may be either *Finite* or *Infinite*. A finite canon (the only form that is of much musical value) is one that is brought to a close (i) by the voices (or parts) leaving off, as they began, the one after the other, *e.g.* :—

MOZART.—*Sonata for piano and violin, in E minor.*²



or, (ii) by the addition of a short coda, in which the imitation ceases, *e.g.* :—

SCHUMANN.—*Six studies for pedal-piano (Op. 56, No. 1).*

Non troppo vivace.

Manuals.

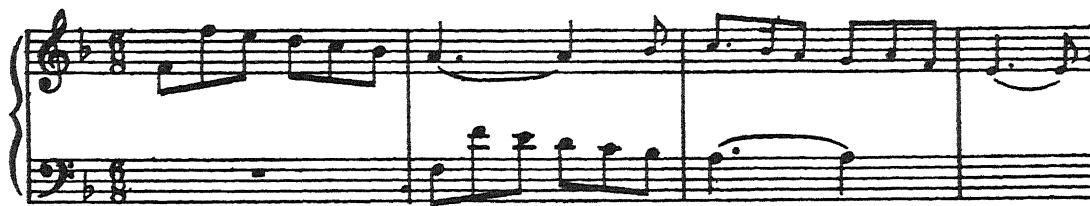
Pedals.
(8ve lower.)

Coda.

¹ Among such may be mentioned *Six Studies* (Op. 56)—Schumann; *Vocal Canons* (Op. 163)—Reinecke; *Canon in D major* for the pianoforte (Op. 15, Book 2)—Moszkowski.

² This little complete canon occurs towards the end of the first movement of the *Sonata*, both parts being doubled 'in the 8ve.' This doubling clearly does not affect the structure of the canon.

The writing of a finite canon should not involve much difficulty to anyone who can compose two independent melodic lines with a fair degree of success. The main point to be borne in mind is, obviously, that after the opening of the announcing part has been strictly reproduced by the imitating one, the counterpoint written against this imitation must in its turn be similarly reproduced, this procedure being maintained with every successive addition to the fabric. For example, if the canon were to begin thus, at the 8ve below :—



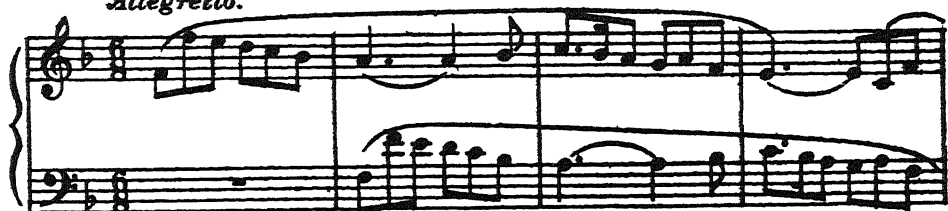
a possible continuation of the first voice might well be that indicated by the small notes. This in due course would have to be imitated an 8ve lower, and a new counterpoint written above it, thus :—



each new counterpoint placed against the imitating voice being in its turn reproduced by that voice until the canon is completed, as follows :—

Canon at the 8ve below. in two parts.¹

Allegretto.



¹ This would often be described as a canon 2 in 1 (i.e., two voices and one theme), at the 8ve below.



Although theoretically the Consequent may succeed the Antecedent at any distance of time, it is desirable that it should enter soon enough for the imitation to be clear to the mind of the listener. The strain on the memory in attending successfully to a canon developed in the manner indicated by the opening given below would be very great, and the ear would find it very difficult (if not impossible) to follow the imitational design at all clearly after the first bar or two :—



A good working rule is, perhaps, not to exceed a bar's distance in slowish time, and a distance of two bars in quick time. Obviously the imitation can be, and often is, begun nearer than

this to the opening of the original melody, as in the example in Mozart on page 68, and in the following incidental pieces of canonic writing from Handel:—

HANDEL.—'Messiah.'

Allegro moderato.

Soprano.

Tenor.
(*one lower.*)

etc.

HANDEL.—'Messiah.'

Allegro.

Soprano.

Tenor.
(*one lower.*)

etc.

In each of these cases it will be seen that the imitating voice enters with reversed accents, that is, upon a different beat of the bar from that on which the Antecedent began, and thus what was originally on a stronger beat is, in the imitation, on a weaker beat, and *vice versa*. This is often spoken of as Imitation *per arsin et thesin*.¹

Another important matter in the writing of a successful canon is that of making the rhythmical periods clear and well defined. Often a canon degenerates, in the hands of an unskilful or unmusical writer, into a vague, straggling and amorphous stream of notes without rhyme or reason, simply because the trend of the phrases has not been kept in mind. The beginner will be well advised to let the *announcing* voice 'shape' the rhythm of the canon, and (in his early experiments) to make this run in clear two-bar or four-bar periods. (See the phrasing of the Canon on pages 73 and 74.)

Further, the announcing and imitative voices should exhibit such a degree of contrast in rhythmic pattern as will render their movement as distinct as possible, and help the listener to discern the canonic structure with a fair amount of ease. If this contrast is not present, the idea of canon is soon lost to the ear, *e.g.* :—

etc.

For this reason, the canon in the third variation of Schumann's 'Etudes Symphoniques' fails of full effect, whereas the little canonic passage in the first movement of Beethoven's 4th Symphony, though somewhat formal and restricted in rhythmic outline, is perfectly clear:—

¹ Gr. *ἄρσις* = 'raising,' and *θέσις* = 'putting down.' It was the custom in ancient times to *raise* the hand for the stronger pulses, and to lower it for the weaker ones.

BEETHOVEN.—Symphony (No. 4) in B flat.

Allegro vivace.
(Clarinet.)
(Bassoon.)
etc.

* * In the score, the parts quoted are accompanied by simple harmonies in the strings.

Canons are frequently to be found in which the composer has enriched the musical effect by adding either (i) one or more free contrapuntal parts, or (ii) an accompaniment of chords, or of figures founded upon a chord-basis. (See examples on pages 69, 70 and 71.)

By one or other of these means the canonic parts can be invested with a greater degree of artistic significance, and the suspicion of technique for technique's sake successfully countered. We will conclude this part of our subject with two examples specially written for this work; the first is a Canon 2 in 1, at the 14th below, for Violin and 'Cello, with a free part for Viola:—

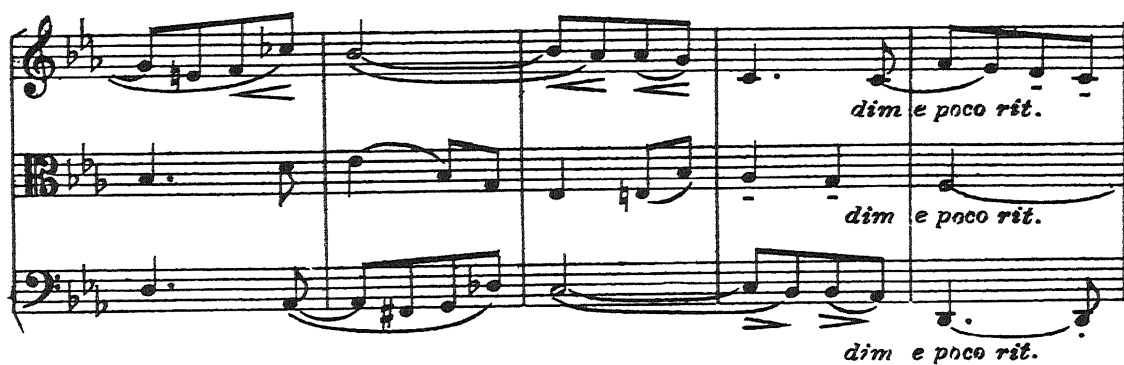
B. J. DALE.

Andante con moto. (♩ = 112)
Violin.
Viola.
'Cello.

cres.
poco f
cres.
poco f
cres.
poco f



First system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of two flats. The music includes dynamic markings *p* and *piu p*.



Second system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of two flats. The music includes the instruction *dim e poco rit.* (diminuendo e poco ritardando).



Third system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of two flats. The music includes the instruction *pp a tempo.* (pianissimo a tempo).



Fourth system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of two flats. The music includes triplets marked with a '3'.

poco a poco rit.

poco a poco rit.

poco a poco rit.

pizz

arco

pizz

The second example is a Canon 2 in 1, at the 4th below, for Clarinet (or Violin) and Viola, with accompaniment for the Pianoforte :—

Allegretto grazioso. (♩ = 108) *S.M.*

Clarinet' (or Violin)

Viola.

Pianoforte.

pp

leggiere.

simile.

p.

p.

¹ Although the Clarinet in B♭, or in A, upon which this part would best be played, is a 'transposing' instrument, the notes are here given in their actual pitch, for the sake of ease in reading.



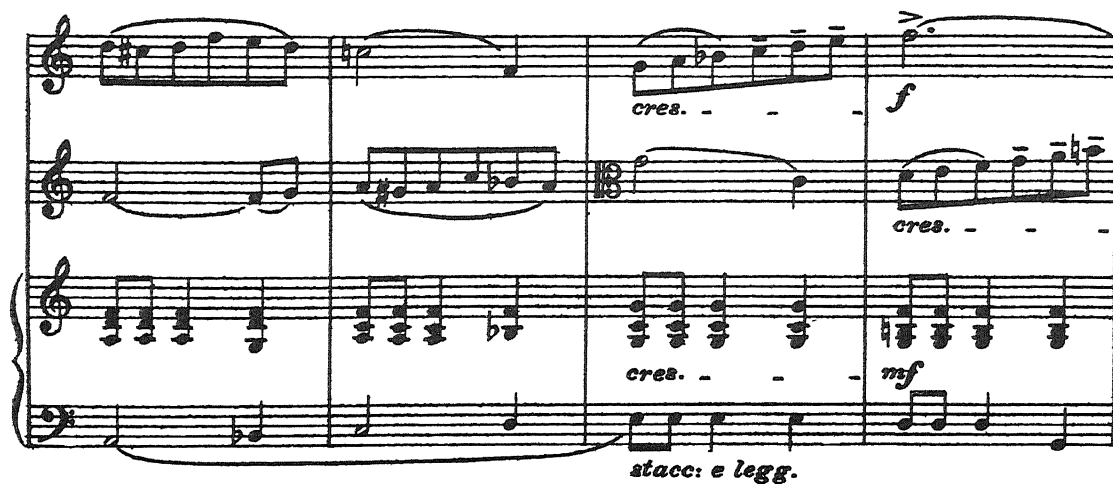
The first system of musical notation consists of four staves. The top staff is in treble clef, the second in alto clef, the third in treble clef, and the fourth in bass clef. The music features various melodic lines and chords, with a triplet of eighth notes in the final measure of the top staff.



The second system of musical notation consists of four staves. The top staff is in treble clef, the second in alto clef, the third in treble clef, and the fourth in bass clef. The music features various melodic lines and chords, with a triplet of eighth notes in the final measure of the top staff. Dynamic markings include *mf* and *p*. The instruction *sempre stacc. e legg:* is written above the third staff.



The third system of musical notation consists of four staves. The top staff is in treble clef, the second in alto clef, the third in treble clef, and the fourth in bass clef. The music features various melodic lines and chords, with a triplet of eighth notes in the final measure of the top staff. Dynamic markings include *f*, *mf*, and *p*. The instruction *sosten:* is written below the fourth staff.



First system of musical notation, featuring three staves (treble, alto, and bass). The music includes various notes, rests, and dynamic markings. The first staff has a *cres.* marking and a *f* dynamic. The second staff has a *cres.* marking. The third staff has a *cres.* marking and a *mf* dynamic. The system concludes with the instruction *stacc: e legg.*



Second system of musical notation, featuring three staves. The music includes various notes, rests, and dynamic markings. The first staff has a *p* dynamic. The second staff has a *p* dynamic and a *calando.* marking. The third staff has a *calando.* marking. The system concludes with the instruction *calando.*



Third system of musical notation, featuring three staves. The music includes various notes, rests, and dynamic markings. The first staff has a *p a tempo.* marking. The second staff has a *a tempo.* marking and a *p* dynamic. The third staff has a *delicato.* marking and a *pp a tempo.* marking. The system concludes with the instruction *a tempo.*



The first system of musical notation consists of four staves. The top two staves are for a vocal or instrumental melody, and the bottom two are for piano accompaniment. The key signature has one sharp (F#). The melody features a triplet of eighth notes in the third measure. The piano part includes chords and moving lines in both hands. A dynamic marking *8va* with a dashed line is present in the third measure of the piano right hand.



The second system of musical notation continues the piece. It features similar melodic and harmonic structures. The piano part includes a triplet in the right hand in the fourth measure. A dynamic marking *cres.* is visible in the fourth measure of the piano right hand. The *8va* marking is also present in the first measure of the piano right hand.



The third system of musical notation shows further development of the musical themes. The piano part has a triplet in the right hand in the second measure. The system concludes with sustained chords in the piano part.

The image shows a musical score for three staves, likely for voice and piano. The score is divided into three measures. The first measure features a vocal line with a melodic phrase and a piano accompaniment. The second measure shows a vocal line with a melodic phrase and a piano accompaniment. The third measure shows a vocal line with a melodic phrase and a piano accompaniment. The score includes dynamic markings such as *dim*, *rit.*, *p*, and *pp*. The piano part includes a *ped.* (pedal) marking in the third measure. The score is written in a key signature of one flat (B-flat) and a time signature of 4/4.

dim - e - rit. - - - - - *p* - - - - - *pp*

dim - e - rit. - - - - - *p* - - - - - *pp*

dim - e - rit. - - - - - *p* - - - - - *pp* *ped.*

CHAPTER VIII.

CANONIC WRITING (continued).

Hitherto we have dealt only with those canons which are 'finite,' that is to say, those in which the imitation definitely ceases at a point near the end. We now proceed to consider the second variety alluded to on page 72, namely, the 'infinite' canon.

An Infinite (or Perpetual) Canon, a form of canonic writing rarely met with nowadays, is one in which the closing notes of the Antecedent are at once followed by the repetition (by this same voice) of its commencement, to which the closing notes of the Consequent therefore serve as a counterpoint. The Canon can thus be repeated as often as may be desired, and in fact could go on in this way *ad infinitum*. This terrifying prospect is usually frustrated by breaking the canonic imitation at a suitable place, and adding a Coda.

The following well-known composition of William Byrd is an excellent illustration of an Infinite Canon, in three parts. It will be noticed that the imitation of the first voice by the second is at a bar's distance; that of the second by the third at an interval of two bars:—

WILLIAM BYRD.—'Non nobis, Domine.'

Alto. Non no - bis, Do - mi - ne, non no -

Tenor. Non no - bis, Do - mi - ne, non

Bass. Non no - bis,

- bis, Sed no - mi - ni tu - - o da

no - bis, Sed no - mi - ni tu - -

Do - mi - ne, non no - - bis Sed

glo - ri - am, sed no - mi - ni tu - -

- o da glo - ri - am, sed no - mi - ni

no - mi - ni tu - - o da glo - ri - am,

- o da glo - ri - am, Non no - bis, Do - mi

tu - - o da glo - ri - am, Non no - bis.

sed no - mi - ni tu - - o da glo - ri - am.

The foregoing canon, which would be described as an 'Infinite Canon, 3 in 1 at the 4th below and the 8ve below,'¹ runs for eighteen bars just in the same manner as a finite canon; but at the 19th bar the Alto brings in its opening phrase for the second time, being followed by the first notes of the Tenor part in bars 20-21. The music then goes back to the \S (bar 4), at which point the Bass imitation again begins, and the whole canon can be repeated. In this particular instance there is no Coda, but a stop can be made on the first beat of bar 4. In such a case it is customary to indicate the exact moment at which the music should cease by a \frown , or sometimes by the word *Fine*.

It should be obvious, from what has already been said, that there is no more difficulty involved in the writing of an Infinite Canon than in that of a Finite one, save at the point where the opening is to be re-introduced. Here it is sometimes rather troublesome to manage, for not only must the conclusion of the Antecedent form a satisfactory counterpoint to what is being sung at the time by the Consequent, but it must also be suitable—when appearing as the imitating part—to accompany the opening phrase when it is brought in by the announcing

¹ See page 73, foot-note. Here is the opening of a 'Canon 4 in 2,' in which it will be seen that there are *two* Antecedents (the Treble and Alto), and *two* Consequents (the Tenor and Bass); the two original melodies are, moreover, inverted in the 8ve by the Tenor and the Bass:—

PURCELL.—'The Fairy Queen.'

etc.

voice. It is the manœuvring of this double duty that is the chief, and indeed the only difficulty in the whole business.

For example, if it were desired to make the little two-part Canon on pages 73-74 infinite, and to bring back the opening in the last bar instead of letting the Antecedent end on the final F, the music could not, as will be seen by the following extract, stand exactly as it does at present :—



by reason of the awkward similar motion to the 8ve D in bar 16, where the opening phrase re-enters. In other words, the Antecedent in bar 15, though making a good counterpoint to the Consequent in that bar, does not fit equally well (when it appears in the bass) against the opening notes of the canon in the treble, in bar 16. A slight adjustment, however, is all that is necessary to make the 'join' at least tolerably effective :—



Infinite Canons are very rarely to be found in actual composition, their value *as such* being small. A very effective example of an Infinite Canon at the 8ve below is, however, to be found in the *Menuetto* of Haydn's String Quartet in D minor (No. 9 in Vol. II of the Peters edition), which will amply repay study.

Canons used frequently to be written *in contrary motion*, that is to say, in such a way that the imitating part moves in the opposite direction to that of the announcing part, *e.g.* :—

CLEMENTI.—' *Gradus ad Parnassum.*'



Although the construction of complete canons of this kind is of little or no artistic value, and usually a great waste of time, it is sometimes the case that a brief incidental point of

imitation by contrary movement is decidedly effective, as in the following extract from 'Judas Maccabæus':—

HANDEL.—'Judas Maccabæus.'



Here is a short Canon by Inverse movement, for the organ, to which a free bass-part has been written :—

The musical score is for an organ piece. It is divided into two systems. The first system is marked *Allegretto.* and *p* (piano). It features three staves: the top staff is for the Manuals (Choir Dulciana), the middle staff is for the Swell Oboe, and the bottom staff is for the Pedals. The second system is marked *poco rit.* (poco ritardando) and shows a gradual deceleration. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

It remains now to allude, for the sake of completeness, to two or three varieties of canonic writing of which it may immediately be said that their actual musical value is *nil*; as a consequence the student is advised to treat them merely as curiosities, and pass on. They are (i) the Canon by Augmentation, (ii) the Canon by Diminution, and (iii) the Canon by Retrograde Motion (*canon cancrizans*).

We quote the opening bars of a canon by Bach, in which the Consequent reproduces the theme begun by the first voice by *augmentation and inverse movement*. It will doubtless be realized that the actual canonic imitation is very difficult to follow, and after a while impossible, owing to the imitating part being of necessity very soon left far behind in the chase, faint yet pursuing! The whole interest obviously becomes one for the eye rather than for the ear:—

The musical score is for Bach's 'Kunst der Fuge'. It is marked *Allegro con moto.* and is in 4/4 time. The score shows the opening bars of a canon, featuring a single staff with a treble clef and a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

BACH.—'Kunst der Fuge.



It is clear that a canon by Diminution suffers from similar defects, the only difference being that in this case it is the original subject itself that gets left behind ; as a consequence, after a very few bars the canon inevitably comes to an untimely (or perhaps, *timely*) end.

A *Canon by retrograde movement* is, in the words of Monsieur Vincent d'Indy,¹ a canon 'in which the antecedent is reproduced not by inversion of the direction of the melodic intervals, but by inversion of the *order* in which these intervals succeed one another ; the last note of the antecedent becoming the *first* note of the consequent, and so on. The melodic line thus produced is like the reflection of the original, seen in a vertical mirror, where the notes would appear further removed from the point of departure in equal distance as they were nearer to it in the antecedent, and *vice versa*.' One of the best-known canons of this kind, quoted by most writers, is that by Bach in his 'Musikalisches Opfer' :—

BACH.—'Musikalisches Opfer.'

(Antecedent.)

(Consequent.)

¹ *Cours de Composition* (page 31 of Vol II).



The late Dr. Ebenezer Prout, in his *Double Counterpoint and Canon* says in reference to this example that if it 'be examined it will be seen that the lower part read backwards from the last bar to the first is the same as the upper line read in the ordinary way. In a canon of this description it is usual for the two voices to commence together. . . . The upper part from (a) to the end is the same as the lower part read backwards from this point to the beginning, and *vice versa*.'

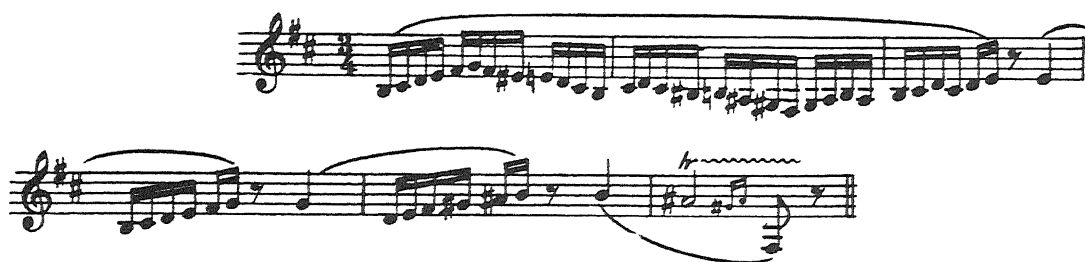
Of the use of retrograde motion (not, however, in the form of a canon) Beethoven affords us a curious specimen in the Fugue of his Op. 106 Sonata for the pianoforte. Here again the device is realizable only by the *eye*; and even if it were to make an appeal to the ear, its musical value—one says it with all reverence—would be hard to seek. We can only suppose that Beethoven, long shut off from the outer world of hearing by his complete deafness, and obsessed as he was at that later period of his life by the desire to exploit contrapuntal possibilities, was at the moment oblivious of the limitations of the human ear, and allowed his interest in technical complexities to over-ride his habitual and characteristic concern for the purely musical effect of what he wrote.

We give below the original subject of the Fugue, and then the same by retrograde movement. It will be seen that the latter version has been arrived at by beginning at the *end* of the subject and working backwards to the opening.

BEETHOVEN.—*Sonata in B flat* (Op. 106).

Original Subject
B \flat major.





(Read backwards from the final bar.)

Note.—For further information upon curiosities in canonic writing the student is referred to Dr. E. Prout's *Double Counterpoint and Canon* Chapter XVII (Augener & Co.), and to various articles in Grove's *Dictionary of Music and Musicians* (Macmillan).

CHAPTER IX.

FUGUE.

The Fugue may be regarded as one of the highest—if not *the* highest—of the purely contrapuntal forms. In a fugue a composer may, as occasion demands, employ any or all of the resources open to him through the agency of invertible counterpoint, imitation, canon, and the like. It would be a mistake to think, however, that his main object in writing a fugue should be the display of mere skill in the manipulation of such devices for their own sake. It is this, more perhaps than anything else, that has given fugal writing a bad name—and with a certain amount of reason; for it is true that it has often degenerated into a display of arid scholasticism which, to the really musical mind, is not only unattractive but irritating. It is equally true, on the other hand, that a great writer like Bach will at times completely dazzle us by his employment of these same resources, but in almost every instance their introduction will be seen to be based upon an æsthetic foundation, that is to say, they are used merely as the technical means to an artistic end, and their justification, if such be needed, is nearly always to be found in the fact that we feel the strength and the beauty of the total musical effect long before the way in which it has been produced gradually dawns upon us, and increases our delight and our wonder.

From a creation of Bach to the ‘examination fugue,’ devoid (as it often is) of even a scintilla of real musical life, is a drop of untold magnitude; between the one and the other there is a great gulf fixed. And, indeed, it is an open question whether much purpose is served by calling upon a candidate with next to no inventive power to ‘compose’ a club-footed fugue illustrating all the paraphernalia of strettos, inversions, augmentations and the rest, when the result from any sort of artistic standpoint is virtually *nil*. Someone is reported to have said: ‘Learn all you can about a fugue, and then don’t write one!’ And there is rather more than a grain of wisdom to be found lurking in the remark.

Without, however, going so far as to say that the earnest student should refrain from trying his ‘prentice hand at the composition of a fugue, we feel very strongly that he should be taught to regard it—as he would any of the so-called freer forms—from a musical, and not from a merely scholastic, point of view. This being so, it appears to us that to compel him (as not infrequently happens in examinations) to introduce as many as possible of the devices we have named into a short fugue, regardless of any musical impulse so to do, is not only likely to destroy any further desire on his part to use the fugal form as a means of expression, but to cause him to think of it purely as a stalking horse for the exhibition of mere cleverness.

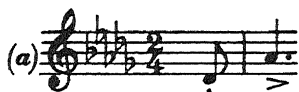
Far better to let him analyse instead, patiently and sympathetically, the works of the great writers who have used such devices (as we have said) as means by which to arrive at some definite musical end. He will by that method get such things into a truer focus, and, moreover, will learn more of fugal writing as a whole than from all the information that can be given him by wordy ‘hints’ devised to help him by purely intellectual means to dodge crudities which he should learn to avoid by his growing aural perception and musical feeling. And, if he has neither, why make him write a fugue at all? *Cui bene?*

In the present sketch of the processes normally adopted by the great masters of Fugue, it is hoped that the student may find the needful help for his own attempts at fugal writing, should he feel impelled by inclination or duty to cast his thoughts in this particular mould.

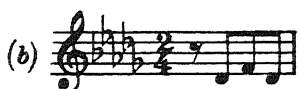
The chapters that now follow do not pretend to be a complete treatise on Fugue in all its ramifications, and it will be necessary to assume at the outset a certain elementary knowledge of the general outline and the more usual features of the form itself. Consequently, such terms as Subject, Answer (real and tonal), Counter-subject, Episode, Stretto and the like, will be taken for granted as being more or less familiar to the reader,¹ and the following remarks will bear directly and almost exclusively on the ways in which the several ingredients of the fugal design may be introduced so as to produce their due effect in the total musical result. An endeavour will therefore be made to dispel the idea of almost impenetrable mystery that seems always to have surrounded the composition of a fugue, and to shew that, as a matter of fact, some of the most beautiful and attractive fugues are actually those in which the 'devices' usually demanded of examination candidates are conspicuously absent.

THE SUBJECT.

Cherubini is reported to have stated that 'a fugue-subject should be neither too long nor too short,' and, although this remark appears on the surface to be naïve and obvious almost to the point of foolishness, there is really more in it that at first meets the eye. What he evidently meant to imply is that a subject, on the one hand, must be at least long enough to present a definite musical thought to the mind; and, on the other hand, must not be so long as to render its retention as a whole by the memory impossible. For example: it is impossible to consider (a) below as in any sense fit to be the subject of a fugue, for the reason that, although it possesses a rhythmic element in the progression of a weaker beat to a stronger one², it is too short to provide sufficient *variety* of movement to be interesting, and to arrest and hold the listener's attention:—



Again, the subject at (b), though containing more variety, fails of its purpose, owing to its lack of rhythmic 'objective,' or destination:—



When, however, we add a final note upon the succeeding accented beat, as does Bach in the third fugue of Book II of the 'Forty-eight,' we get a subject which—though one of the shortest in existence, satisfies our desire both for variety and for *purpose*:—



Further: the subject quoted on page 89 from Beethoven's pianoforte Sonata in B flat (Op. 106) cannot be said to be an ideal one. Here the reason is to be found in the fact that it is too *long* to be successfully memorized by the listener: it straggles, and its details are in themselves not

¹ A list of such terms, with their meanings, will be found on page 145. For a concise exposition of the fugal form, see the author's *Form in Music* (pages 203-215)—Joseph Williams, Ltd. The *Primer on Fugue*, by James Higgs (Novello & Co.) has not been surpassed in the English language as an analysis in which comprehensiveness is combined with lucidity.

² The real 'unit' of thought. (See McEwen: *The Thought in Music*—Macmillan.)

arresting or contrasted enough to stand out as clearly and unmistakably as they should. Compare its effect with that of the following subject :—

BACH—*Organ Fugue in A minor.*



which, though a long one, is not actually difficult to retain in the mind, from the fact that after the termination of the first 'limb' of the subject at (x) the music becomes sequential in character (as shewn by the *vincula* below the staves). This sequential repetition of the fragment (y)—(z), though obviously increasing the length of the theme, actually makes its form and content clearer, by driving home one of its most important and characteristic rhythmical figures. The music here does *not* 'straggle,' but its component parts are knit together in a way that makes for clearness and definiteness of a high order. It will be found that, in actual practice, a fugue-subject of any considerable length will usually contain some such repetition of, or insistence upon, a figure of melodic or rhythmic interest and character, for the reasons we have just named.

If the student intends to write his own subject, he should take every care that it presents some feature, or features, that will command the listener's attention at once ; in this connexion a study of the following examples will amply repay him. It will be noticed that, by some striking melodic outline, by the use of some characteristic interval, or by the development of some special rhythm, each subject is rendered peculiarly suitable as the seed from which the whole fugue may germinate.

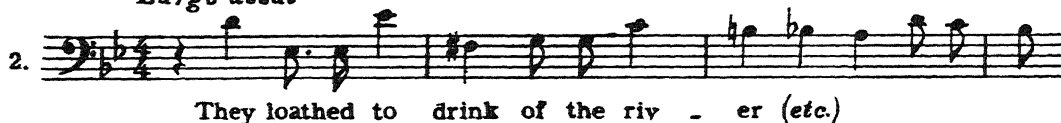
BACH.—*Fugue in D minor, 'Forty-eight' (Book II, No. 6).*



* * * Note the striking contrast between the upward rush of the semiquaver triplets and the slowly descending chromatic quavers.

Largo assai

HANDEL.—*'Israel in Egypt.'*

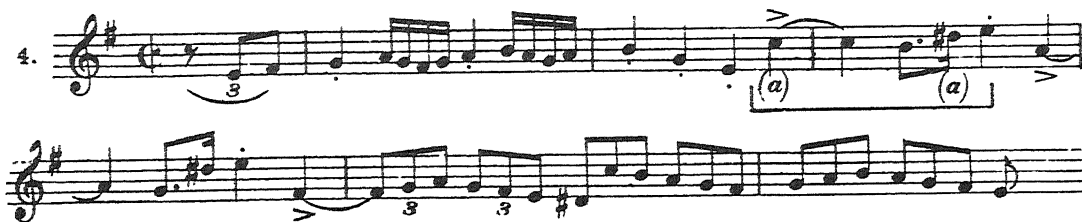


* * * Here the characteristic intervals of major 7th (D to E♭) and diminished 7th (E♭ to F♯) render the S.¹ unmistakable at every appearance. In passing, it should be remarked how admirably Handel suggests the 'loathing' of the Children of Israel for the polluted waters, by the descent of the major 7th!

¹ We shall use the abbreviation S. for Subject in future references.

BACH.—*Organ Fugue in E minor.*

* * Another instance of the use of striking intervals; note the continually widening range from minor 2nd (E to D#) to major 7th (A# to B) and octave, followed by the straightforward movement down the scale, and the long note at the end.

BACH.—*Fugue in E minor, 'Forty-eight' (Book II, No. 10).*

* * A long S. Observe the sequential treatment of the semiquaver group in bar 1, and of the figure (a) in bars 2 and 3; also the way in which point is given to the whole passage by the syncopations in bars 2, 3 and 4, made additionally conspicuous by the large leaps.

MOZART.—*Quartet in G (Peters' ed., No. 1).*

* * A short S., in notes of uniform length. Apparently somewhat lacking in marked character, it is singularly effective in the work from which it is taken, by reason of its leisurely movement, contrasted as it always is with the greater activity of the other parts, which accompany it almost invariably in notes of smaller values.

BACH.—*Organ Fugue in E flat ('St. Anne's').*

* * Another short S., to which the remarks upon example 5 also apply, so far as the contrasted nature of the accompanying counterpoints is concerned. The two rising 4ths, the second emphasized by the syncopated Eb, give the S. a character which it would not otherwise possess, at least to the same extent.

Another important matter in the writing of a good fugue-subject, is *clearness of tonality*; the tonal centre of the fugue should be impressed upon the hearer with an unmistakable degree of definiteness by the melodic outline (and the implied harmony) of the S. itself. Reference to the foregoing examples will reveal the care with which their respective writers have attended to this requirement. Obviously the Tonic key is indicated in each of these instances,¹ and no modulation occurs in any of them (save in No. 5). But, as the reader is doubtless aware, the key *may* change in the course of the S., though the only ultimate modulation (except in the rarest cases) is to the key of the Dominant (as in the Mozart example above, where the music

¹ A few instances occur of fugues whose subjects appear first in some other key than the Tonic (generally the Dominant); but this proceeding is quite exceptional.

passes from G major to D major). If any other key is used, it will occur transitorily, either in passing to the Dominant or in returning to the Tonic :—

BACH.—*Fuque in B minor*, 'Forty-eight' (Book I, No. 24).



BACH.—*Organ Fugue in G minor*.



Here, however, is one of the very rare exceptions that prove the rule :—¹

MENDELSSOHN.—*Organ Sonata* (No. 3).



* * * Here the music begins in the Tonic key, passes through the Dominant, and closes in the Sub-dominant.

It is useful, especially in view of the possibility of producing increased tenseness in working up to the climax of a fugue, for a subject to be so constructed as to yield at least one point of *stretto* : that is to say, it should be capable of being combined with itself at a closer distance of time than that of its whole length—in other words, of *running in canon with itself*—at any suitable interval. The first fugue of 'Das wohltemperirte Klavier,' provides us with a remarkable instance of a subject yielding several *stretti* :—

BACH.—*Fugue in C major*, 'Forty-eight' (Book I, No. 1).



¹ Prout, in his *Fugue* (Augener & Co.), gives a few examples of fugue-subjects beginning in the Dominant or Sub-dominant, and then modulating to the Tonic ; but these are really unimportant.

(b)

(Stretto at a half-bar's distance, between Tenor and Alto.)

(c)

(Stretto at a quarter of a bar's distance.)

As a consequence of what has just been said, the student who intends to write his own fugue-subject should experiment with it, and try if he can, with a little persuasion, make it run in *stretto* at one point in its course, at the least. If, however, he has been fortunate enough to invent a subject with good rhythmic and melodic features, and if—in order to obtain a *stretto*—he has to modify its outline to such an extent as to destroy its life or its ‘spring,’ he had better be content to abandon the attempt, and to rely on other sources of interest in the building-up of his fugue. It should be remembered that a *stretto* is not an essential feature, though often a very valuable accessory one, in fugal writing; very many of the fugues of Bach are entirely *stretto*-less.

¹ It will be noticed that the *stretto* is not carried, in this instance, beyond this point. It is not always possible, neither is it necessary, for the imitation to be either complete or exact. Some modification of interval is often found in *stretti*, especially towards their end.

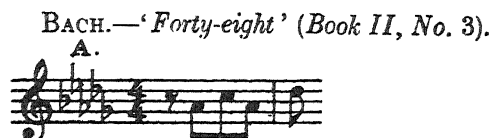
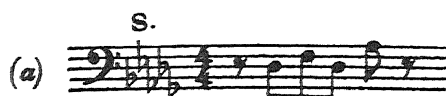
CHAPTER X.

FUGUE (continued).

THE ANSWER.

A fugue in its very nature being an exploitation of a given theme, conceived in polyphonic terms (*i.e.*, contrapuntally), it is clear that its scheme demands a certain unity of mood. This unity is provided by the fact of a central idea (the subject) 'running through the whole, surrounded by attendant episodes.'¹ The first evidence of the growth of the design from the original idea is found in the *Answer*. This is sometimes described as an imitation of the Subject by another voice, or part, but it is more accurate to regard it as a *reply* to that subject, inasmuch as there are very many Answers which are far from being strict imitations of the original theme.

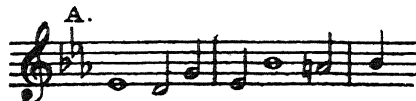
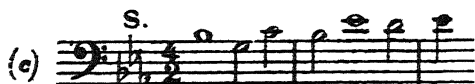
Vincent d'Indy classifies fugal subjects as (i) '*Sujets suspensifs*,' (ii) '*Sujets conclusifs*,' by which he intends to imply that some subjects leave the listener with the feeling that the Answer is actually needed to complete the effect of the Subject, and that the music is, so to speak, 'suspended' until that reply is given, *e.g.* :—



* * * Each of the foregoing subjects should be played, and followed immediately by its answer, when the completion of the thought announced by the subject will in each case be realized as being furnished by the reply.

On the other hand, the '*Sujet conclusif*' itself completes the musical thought; and when the Answer comes, it does so with the sense of *movement away from a centre, or position of repose*, and itself becomes '*suspensif*,' *e.g.* :—

BACH.—Organ Fugue in E flat major ('St. Anne's').



HANDEL.—'Messiah.'

¹ Both Vincent d'Indy, in his *Cours de Composition*, and Vaughan Williams in his article on Fugue in Grove's *Dictionary of Music and Musicians*, trace a connexion in principle between the fugue-form and the various forms in which the Romantic composers of the 19th century often chose to express themselves. Vaughan Williams says: 'Can we not trace an analogous emotional need and an analogous means of expression in the fugues of Bach on the one hand, and on the other in Schumann's pianoforte concerto with its single theme (in the first movement), in the persistent melancholy figures of Chopin's Preludes, in the "idée fixe" of Berlioz, and, above all, in the "Leit-motif" of Wagner's music-dramas?'

A careful study of the foregoing examples (a) and (b) will shew that a subject takes on a 'suspensive' character when it moves (i) from the Tonic to the Dominant of the key, or (ii) from the Tonic *key* itself to that of the Dominant, in such a way that these two notes, or keys, are felt (so to speak) as opposite 'poles' of the subject. The ear then recognizes that some corresponding movement back from Dominant to Tonic *note*, or from Dominant to Tonic *key*, is necessary. In this way the answer becomes 'conclusive,' and thus forms a satisfactory complement of the subject itself.

Further, we are so accustomed to think of our scales as dividing more or less easily and naturally into two unequal portions, from Tonic to Dominant and from Dominant to Tonic, thus :—

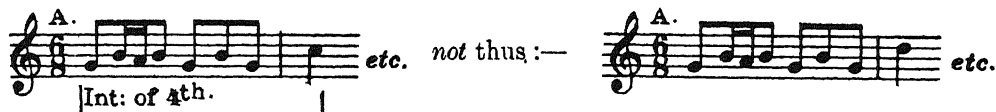


that the interval of 5th in the one case is felt to have the interval of 4th as its counterpart in the other, and *vice versa*.¹ Thus it comes about that a subject in which the Tonic and Dominant of the key stand prominently at the distance of a 5th from each other, *e.g.* :—

BACH.—*Organ Toccata and Fugue in C.*



is usually answered by a *compression of its compass* in such a way that these notes appear at the distance of a 4th, thus :—



* * See also S. and A. in D \flat major by Bach (page 97).

¹ The Ecclesiastical Modes which were the precursors of our modern scales had two forms, an Authentic form and a Plagal form commencing a 4th below it. For example, the so-called Dorian Mode extended from D to D, thus :—



its 'Final' (corresponding roughly to the Tonic in our modern scale system) being D, and its Dominant A, a perfect 5th above. This was the 'Authentic' form of the mode.

The Plagal form of this same mode began on A, a perfect 4th below the Final, thus :—



It was the custom for 'a fugue-subject made upon the lower half of the Authentic scale [to be] answered in the lower half of the Plagal scale; . . . [and for] a subject formed on the upper half of the Authentic scale [to be] answered in the upper half of the Plagal scale.' (James Higgs: *Primer on Fugue*—Novello & Co.)

Conversely, if the Tonic and Dominant stand conspicuously at the distance of a 4th from each other in the Subject, e.g. :—



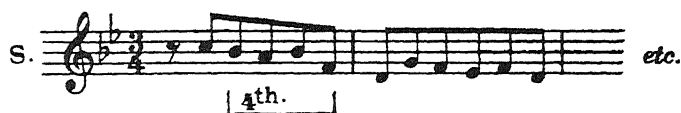
the compass is correspondingly extended in such a way that these notes appear at the distance of a 5th, thus :—



not thus :—



BACH.—'Forty-eight' (Book II, No. 21).



not thus :—



These modifications in the outline of a subject produce the type of fugal answer known as *Tonal*, in contradistinction to the opposite type described as *Real* (which is merely a transposition of the subject, note for note, into the Dominant key).

It is obviously important for us to know when a subject needs a Real answer, and when a Tonal one is required. A glance at the answers given to the 'sujets suspensifs' on page 97 will shew that, in such cases, the peculiar relationship existing between Tonic and Dominant (either as definite points *within* a key, or as themselves opposing *keys*) necessitates some change in the outline of the subject when it appears as the answer.

Consequently, we may say pretty conclusively that, whenever the Tonic and Dominant are conspicuous in the subject as clear 'landmarks,' or whenever the subject modulates to the Dominant key, *some* tonal alteration will be necessary.

The actual practice of the best fugal writers differs so widely in numberless cases that it seems impossible to lay down actual rules for the answering of fugue-subjects beyond those which are virtually comprised in the statements just made. These may perhaps be amplified to the following extent :—

- (1) When the Subject is in the Tonic key (as is usually the case), the Answer will be a transposition of that subject into the Dominant key¹ (with or without 'tonal'

¹ The Dominant *major* if the S. is itself major; the Dominant *minor* if the S. is itself minor.

modification). If the Subject is at any point in the *Dominant* key, the Answer will at a corresponding point be in the *Tonic* key ; any modulation in the subject other than that to the Dominant, however, being strictly transposed up a 5th or down a 4th, as the case may be.

(2) A 'Tonal' Answer is usually required :—

- (a) When the Subject begins on the Dominant of the scale ;
- (b) When the Subject skips, particularly near its beginning, from Tonic to Dominant (even, occasionally, with the 3rd of the scale intervening) ;
- (c) When the Subject modulates to the *key* of the Dominant.

(3) A 'Real' Answer is possible under any other conditions than those named under (2).

The succeeding examples will, it is hoped, make the foregoing remarks clear to the reader. We give in the first place two instances of Real Answers :—

BEETHOVEN.—*Pianoforte Sonata in A flat (Op. 110).*

(i)

S.

A. (Key E flat major.)

BACH.—'Forty-eight' (*Book II*, No. 19).

(ii)

S.

A. (Key E major.)

The Subjects that now follow have all received Tonal Answers at the hands of their writers they are grouped for the sake of convenience under (a), (b) and (c) of heading (2) above :—

(a) *Subjects beginning on Dominant of scale.*

BACH.—'Forty-eight' (*Book I*, No. 16).

(iii)

S.

A.

MENDELSSOHN.—'Hymn of Praise.'

(iv)

Note.—The $A\flat$ in the first bar of the S. causes the music to modulate momentarily into the key of the Sub-dominant; this, it will be observed, is answered strictly in the Tonic Key (*viz.*, by $E\flat$), and is followed by D (the 3rd of the Tonic) just as the $A\flat$ was followed by G (the 3rd of the Sub-dominant).

BACH.—'Forty-eight' (Book I, No. 11).

(v)

N.B.—In each of the preceding instances, it will be observed that the first note of the subject, being the Dominant of the scale, is answered by the Tonic of that original scale, and *not* by the 5th degree of the Dominant key. The rest of the subject is, however, transposed strictly into that Dominant key. A change of interval therefore occurs automatically between the first two notes.

(b) Subjects skipping from Tonic to Dominant.

BACH.—Organ Fugue in C minor.

(vi)

HAYDN.—Fifth Mass.

(vii)

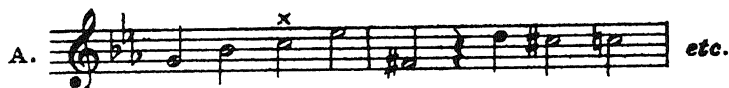
BACH.—'Forty-eight' (Book I, No. 22).



Two facts emerge from the answers to all these subjects. The first is that, save in the rarest instances,¹ it is only on the *first* occasion that the Dominant appears in the course of the subject that it receives a 'Tonal' reply by being answered by the Tonic of the original key. On succeeding appearances it is replied to by the corresponding degree of the Dominant scale. (Compare the points at (x) and (y) in Examples (iv), (v), (vi), (vii) and (viii).) The second fact to be noticed is that 'Tonal' alterations such as we are speaking of do not affect any other degrees of the scale in the answers; these will always hold the same position relative to the *Dominant* key as the corresponding notes of the subject hold in relation to the *Tonic* key.

It was stated under heading 2 (b) on page 100, that a Tonal reply is sometimes given to a subject which moves from Tonic to Dominant through the 3rd of the scale, e.g. :—

BACH.—'Musikalisches Opfer.'

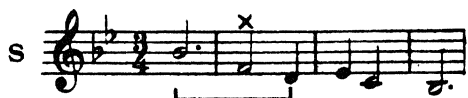


but, with all respect to Bach, one has the instinctive feeling that the G marked X in the subject would have been better answered by D instead of C, mainly for the reason that the very clear movement of the first three notes through the Tonic chord of C minor almost compels us to wish for a corresponding movement in the answer through the Tonic chord of G minor. A similar criticism might be made in the case of the next example :—

BACH.—*Four Duets* (No. 2).



In many cases where the subject begins with the 'arpeggio' of the Tonic chord, both Bach and other fugal writers adopt the more musical course of answering Tonic *harmony* by Dominant *harmony*, e.g. :—

HANDEL.—'Theodora.'



¹ See example from Bach's *St. Anne's* fugue on page 97.

BACH.—*Organ Fugue in G minor.*

S.  A. 

BACH.—‘*Forty-eight*’ (*Book I, No. 10*).

S.  etc.

A.  etc.

Bach, however, adheres to the old rule very effectively in the well-known A \flat fugue :—BACH.—‘*Forty-eight*’ (*Book I, No. 17*).

S.  A. 


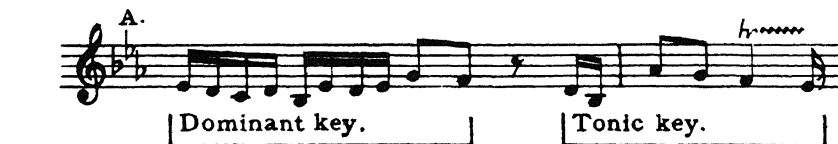
The answering of a non-modulating subject (that is to say, one that does not modulate to the Dominant key) is, as will have been gathered, not a very difficult matter. Save under the conditions named in (a) and (b) under heading (2) on page 100, a Real answer is always possible, and usually desirable. When, however, we come to consider the question of the answer to a subject that modulates to the Dominant key, the course is not always so clear, and at times more than one answer is possible, though, as a rule, there will be one *best* answer. The main guiding principle is this :—

If a Subject modulates to the key of the Dominant, the Answer will make a return movement to the Tonic key at a corresponding point.

The following examples will shew this principle in operation :—

(a) *Subjects modulating to the key of the Dominant.*

BACH.—‘*Forty-eight*’ (*Book I, No. 7*).

(i) S. 


Here the S. itself divides into two portions at the quaver rest, the first of these being in the Tonic key, and the second no less clearly in the Dominant. In the A., therefore, the first portion will be transposed into the key of the Dominant, and the second into that of the Tonic.

BACH.—*Organ Fugue in C minor.*

(ii)

In this case the exact moment at which the music passes from the one key to the other in the S. is not so clearly evident. The actual modulation is not expressed until very near the end, where the $F\sharp$ first occurs; but it is undoubtedly *implied* much earlier. As the fugue is in C minor, and nothing has preceded the opening of the S. to give us the impression of any other tonality, the first few notes will obviously fix themselves in our minds as belonging to that key. Bach therefore answers the first bar and a half strictly in the key of the Dominant (a 5th above). When he comes to the second $E\flat$, however, he *begins to think in his new key*,¹ and mentally to harmonize the rest of the S. in G minor, perhaps somewhat in this manner:—

As a consequence, from the point marked X, the A. will be an exact transposition of the corresponding part of the S. into the key of the Tonic—C minor.

An important fact comes to light from a consideration of Example (ii), namely, that the best answer to a fugue-subject that modulates to the Dominant is usually obtained by thinking of the notes of the subject (as soon as they cease to be distinctive of the first key) in relation to the *new* key, as early as possible. Mozart clearly does this in the following subject:—

MOZART.—*Quartet in G* (Peters' ed. No. 1).

S. A.

where the second note of the subject (B) is regarded not as the third degree of the scale of G, but as the 6th of D major, the following E as the supertonic of D, and not the submediant of G; the final C sharp and D being of course the Leading-note and Tonic of D. As a consequence, the answer, from the point marked (a) is an exact transposition of those four notes into the key of the Tonic. If the return movement to the Tonic key had been delayed, the outline of the answer would have suffered materially, e.g. :—

or,

(See also the Subject and Answer from Bach's *Organ Fugue in C* on page 97.)

There is no 'royal road' to the answering of a modulating subject, but the student will not far wrong if he remembers these three points:—

¹ The first $E\flat$ he regards, therefore, as the 3rd of C minor, and the second $E\flat$ as the 6th of G minor.

(i) Endeavour to preserve the melodic outline and character of the subject as far as possible, maintaining any specially characteristic intervals, or (implied) harmonies ;

(ii) Regard the notes of the subject sooner rather than later with reference to the on-coming key¹ :

(iii) Where a modification of interval is necessary to effect the return movement of the answer into the Tonic key, make that modification, if possible, either in quitting or in approaching the Tonic or Dominant of the scale,² and at some convenient rhythmic point.

Most of the greatest fugal writers, notably J. S. Bach himself, often prefer to think of the Leading-note (when it is more important harmonically than a mere passing-note) as the 3rd of the Dominant key, rather than as the 7th of the Tonic key, e.g. :—

PERGOLESI.



¹ Obviously this recommendation (which, as a general rule, is thoroughly sound) must be taken in relation to recommendation (i). Prof. Prout, in his *Fugue*, gives the following example in order to shew this. The Subject runs thus :—

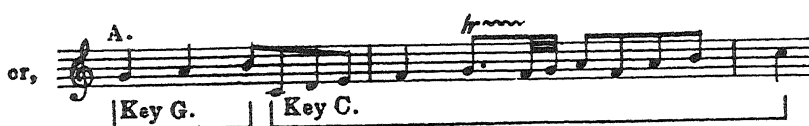
HANDEL.—*Concerto Grosso in C.*



and clearly modulates from C to G. Handel's Answer is as follows :—



which proves that, although the notes of the S. could have been thought of as being in key G much earlier, he continued to think of them in key C until the end of the []. The reason lies evidently in the fact that any other answer than that which he has given would have changed (and even distorted) the character of the melody :—



² See the examples from Bach on pages 103-104, and Mozart on page 104.

and to answer it by the 3rd of the Tonic (not by the 7th of the Dominant), thus :



N.B.—The C# in the subject is treated merely as a chromatic note (the sharpened 4th of the key of D), and is consequently replied to by the sharpened 4th of the key of G.

The well-known subject in G# minor of Bach illustrates the same procedure :—

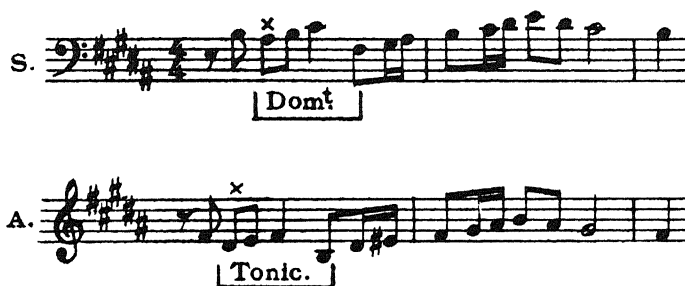
BACH.—‘Forty-eight’ (Book I, No. 18).



* * Here the Leading-note of G# minor is regarded as the *major* 3rd of the Dominant key, and answered by the *major* 3rd of the Tonic.

So markedly does Bach manifest this preference, that he sometimes treats the Leading-note in this way, even when the S. does *not* actually modulate to the Dominant key :—

BACH.—‘Forty-eight’ (Book I, No. 23).



* * Here he evidently feels the A# in the S. so strongly as the 3rd of the *Dominant harmony* (represented by the A, C and F), that he prefers to answer all three of them by the corresponding notes of the *Tonic harmony*.

If, however, the Leading-note is merely a passing-note, or simply a decoration of the key-note, it always receives a Real answer :—

BACH.—‘Forty-eight’ (Book I, No. 2).



A few subjects occur in the works of the best fugal writers which are answered in the

Sub-dominant key, instead of in that of the Dominant. Professor Prout, in his 'Fugue,' quotes this instance from Bach:—

S. (B minor.) BACH.—*Partita in B minor.*

etc.

and deduces from it and other similar examples that 'whenever, in a S. which ends in the key of the Tonic, particular prominence is given to *Dominant harmony*, especially near the beginning of the S., the answer may be in the Sub-dominant key in order to conform to the important general principle that Dominant harmony in the S. should be replied to by Tonic harmony in the answer.'¹

One other point, of comparatively small practical importance, remains to be noticed, namely, that instances occur of the answer to a fugue-subject being given, at the outset of the fugue, by Inverse movement, as in the following well-known example:—

HANDEL.—'*Israel in Egypt.*'

S. A.

(Tenor.) etc. (Bass) etc.

Bach, in his 'Art of Fugue' has written fugues in which the answer appears similarly by Diminution and by Augmentation, combined with Inverse movement. Such devices are, however, far more frequently introduced in the later stages of the development of a fugue, and need not be referred to in detail here.

¹ For further information in regard to exceptional Subjects and Answers, the reader is referred to *Fugue* (E. Prout)—Augener & Co.; and *Fugue* (James Higgs)—Novello.

CHAPTER XI.

FUGUE (*continued*).

THE EXPOSITION (OR ENUNCIATION).

It should be obvious, from the very fact of a fugue being, as we stated on page 97, conceived in polyphonic terms, that as soon as the second voice enters with the Answer to the Subject, the duty of the first voice will be to continue with a new melody *having distinctive melodic and rhythmic features of its own*. This last proviso is important, for the function of this new part must be to add another strand to the texture, thus:—

BACH.—‘Forty-eight’ (Book II, No. 9).



There is all the difference in the world between this and



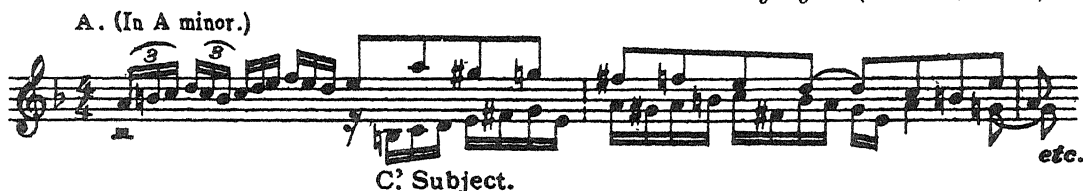
where the added part provides nothing that can be described as a new source of rhythmic interest, or



in which the broken-chord accompaniment is wholly out of keeping with the contrapuntal (or *melodic*) nature of the fugal design.

We thus see that the first step of importance in the writing of a fugue, after settling the problems of Subject and Answer, is to provide a suitable companion to that Answer. Especially is this the case when, as often happens, the melody that is sung by the first voice against the answer is reproduced by the second voice as a counterpoint to the subject in the third voice, and so on. It is then called a *Counter-subject*, and clearly must be written in invertible (or double) counterpoint with the theme,¹ to which it will from time to time appear both as an upper and as a lower part, *e.g.* :—

BACH.—‘Forty-eight’ (Book II, No. 6).



¹ We shall employ the term ‘Theme’ henceforward to apply to either S. or A.

C.S.

S. (In D minor.) etc.

It is desirable to say here that a Counter-subject (that is, be it remembered, a counterpoint that invariably accompanies the S. or A., at least throughout the Exposition) is not a necessary feature of a fugue; many fugues of Bach and other writers do not contain regular counter-subjects. But many do; and it is highly important for the student to give himself practice in the invention of counterpoints of this description to the themes with which he may be dealing. Although counter-subjects are sometimes designed in double counterpoint in the 10th or 12th, the vast majority are planned in the 8ve (or 15th), and we recommend the student not to bother himself with any other form than this in the writing of his counter-subjects. If he has carefully studied the remarks in Chapter V, and has worked the exercises there given, he should find comparatively little difficulty in making his 'companion-themes' invertible.

The main point, musically, is to develop in the C.S. a separate individuality from that of the Subject of the fugue. It must, of course, be in keeping with the style and feeling of the theme it accompanies, but, subject to this necessary condition, it should (as we have already said) present melodic and rhythmic features of its own. A careful study of the examples that now follow will reveal some interesting possibilities:—

1. C.S. with a more active movement than that of the Theme.

HANDEL.—'Messiah.'

C.S.

S.

* * It will be noticed that the C.S. need not begin with the actual opening of the Theme

2. C.S. with a less active movement.

MENDELSSOHN.—'Elijah.'

C.S.

S.

* * Note the effective chromatic descent in crotchets against the repeated figures of quicker notes in the Theme itself.

3. *Contrasts of activity from moment to moment.*

BACH.—'Forty-eight.' (Book I, No. 14).

(a)

C. S.

** Note the 'give and take' between the two voices here, and especially the characteristic figure of slurred quaver couplets in the first two bars. These play a prominent part in the later development of the Fugue—a matter to which it will be necessary to revert in another chapter.

MENDELSSOHN.—*Fugue in B flat for the Pianoforte* (Op. 35, No. 6).

(b)

C. S.

** Observe here that the rhythmic figure  so prominent in the C.S., actually germinates from a similar figure in the Theme, and is used most effectively in an antiphonal (or imitative) way.

BACH.—*Organ Fugue in C major*.

(c)

C. S.



* * In this example the most noteworthy feature is the alternate activity of the two parts in the first five bars, and the sequential treatment in the C.S. of a figure generated by itself.

The two preceding illustrations, from Mendelssohn and Bach respectively, shew that when sequential movement occurs in the Theme, the C.S. frequently (and naturally) presents similarly some form of sequential outline; this, however, should exhibit a sufficient degree of contrast, such as is so admirably manifested in the following extract:—

BACH.—*Fugue for Organ in G minor.*



When a fugue-subject is first announced by an outer voice (*i.e.*, by the highest or the lowest of those for which the fugue is written), the remaining voice, or voices, will usually enter in order of pitch, *e.g.* :—

(3-part Fugue.)		(4-part Fugue.)	
Treble.	Bass.	Treble.	Bass.
Alto (<i>or</i> Tenor).	Alto (<i>or</i> Tenor).	Alto.	Tenor.
Bass.	Treble.	Tenor.	Alto.
		Bass.	Treble.

The same rule will hold good if the fugue be planned for five or more voices.

Under these conditions the inverted relation of Theme and Counter-subject will, obviously, not be shewn in the course of the Exposition (or Enunciation). If, however, the Theme first occurs in a *middle voice* (*e.g.*, Alto or Tenor), it is clear that the C.S. will appear both above and below it. The following three-part Exposition will illustrate this¹ :—

¹ If a three-part Fugue begins with a middle voice, *either* of the other two may follow next. In a four-part Fugue, the best (and most usual) orders are: (i) Alto, Tenor, Bass, Treble; (ii) Tenor, Alto, Treble, Bass—an outer voice entering last. Sometimes, however, one of the following plans is adopted: (iii) Alto, Treble, Bass, Tenor; (iv) Tenor, Bass, Treble, Alto: but these are not so effective.

BACH.—'Forty-eight' (Book II, No. 13).

Treble.
Alto.
Bass.

N.B.—The small notes in bars 8–12 shew that while the second and third voices are engaged with the A. and the C.S., the duty of the first voice is to add yet another 'strand' to the polyphonic 'web.' If a *fourth* voice were to follow in the Exposition, the third would carry on the C.S. against it, both the first and second meanwhile contributing free contrapuntal parts. The texture thus increases in interest and complexity.

It often happens in the Exposition of a fugue that the entry of the theme in one or more of the voices is delayed for a little, in order that this entry may be introduced more effectively. This may actually be *necessary* if the beginning of one entry will not harmonize well with the end of the previous one, or it may be merely *desirable*, for some purely æsthetic reason. Both causes apparently have operated to impel Bach to defer the appearance of the Subject in the third voice in the following instance :—

BACH.—'Forty-eight' (Book I, No. 22).

The music between the conclusion of one entry and the beginning of the next (in the foregoing extract indicated by the asterisks) is usually called a *Codetta* (or Link), and is in many senses akin to the 'Episode' which will be spoken of in a later chapter.

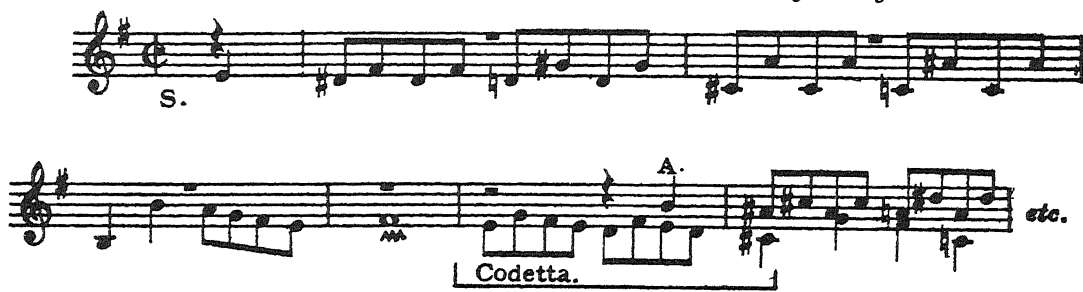
It is rarely that a *Codetta* extends to the length of the one we have quoted, especially where the S. itself is so short. It should be clear, however, that *some* extension of the second voice was necessary, as it would have been impossible for the third voice to enter with the

initial notes of the Subject  against the final  of the

previous Answer. Aesthetically, Bach's little canon in the 4th below, at the distance of half-a-bar (extending from the middle of bar 5 to the end of the extract) fully justifies the delaying of the following entry, apart from any purely technical need; for by its rising movement it seems to whet the appetite, so to speak, for the next appearance of the Subject, in a very happy way.

The *Codetta*, it will be observed, occurs in the foregoing quotation between the second and third voices, but it may do so between *any* two, as the composer desires. Here is an example of a *Codetta* actually taking place before the second voice enters:—

BACH.—*Organ Fugue in E minor.*



It is the usual custom, from which there seems little reason to depart, for S. and A. to appear throughout the Exposition in alternation (in their original keys).¹ This being so, it is obvious that, save for *incidental* modulation in the course of S., A., or *Codetta*, the only keys heard in this part of the fugue will be those of the Tonic and the Dominant. The scheme of an ordinary Exposition, therefore, will work out thus:—

Three-part Fugue.				—and so on with five, six or more voices.
S.	A.	S.	A.	
(Tonic)	(Dominant)	(Tonic)	(Dominant)	
Four-part Fugue.				

The Exposition will conclude in *either* key, according to the number of voices employed.²

¹ Bach almost invariably follows this plan. In the 'Forty-eight,' however, there are one or two exceptions; for example, in the first Fugue in Book I, the order is: S. (tonic), A. (dominant), A. (dominant, an 8ve lower), S. (tonic); in Fugue 12 in the same book we get S. (tonic), A. (dominant), S. (tonic). S. (tonic, two 8ves higher); in No. 14 the order is the same as in No. 12.

² If the voices enter in order of pitch (i.e., in those cases where an outer voice leads), it sometimes happens that the first voice makes an *extra entry* in either of the original keys, in order that the Counter-Subject may be shewn in its inverted form during the course of the Exposition, which inversion—without it—would be impossible.

This extra appearance of the theme is called a *Redundant entry*. (See Bach's 'Forty-eight,' Book I, Nos. 3, 7, 13, 21; Book II, Nos. 16, 19, 23, 24.)

It is of the highest importance that the student should analyse most carefully and closely as many fugal expositions as possible—particularly those in the 'Forty-eight.' He will learn more about fugal construction in that way than in any other. It may, however, be of some help if we write a short Exposition (for String Trio), and comment upon it :—

S.M.

Allegro. (1)

Violin. *S.* *mf*

Viola.

'Cello.

(6) Codetta. C. S.

A. (tonal.) *mf*

(10) (Codetta.) Free part. C. S. *mf* *f* *S.*

(15)
(Codetta.)

Redundant entry.

(20)

Free part.

f

C.S.

One or two points in this Exposition are worthy of notice. First, it will be seen that a Codetta occurs at the end of each entry; in bars 5 and 10 this was necessary, as on each occasion the first note of the new voice would not have harmonized with the final note of the previous one. The Redundant entry in the violin part in bar 18 *could* actually have been made to begin in bar 15, without the intervention of bars 15-17, but the slight delay in its appearance is a distinct gain, as it prevents any feeling of squareness that might have resulted from the distance between each entry and the next being virtually the same. Further, it enables the violin to break off for a moment at the crotchet rest in bar 17, and to re-enter with additional life and prominence.¹ Another matter deserves to be referred to, namely, the slight modification of the beginning of the C.S. in bars 11-12. This is due to the Tonal answer, whose initial leaps of a 4th and a 3rd, thus:—

(4th) (3rd)

become, when the S. reappears in bars 11-12, a leap of a 5th and a step of a 2nd, thus:—

(5th) (2nd)

involving some corresponding change of interval in the C.S. This is almost always unavoidable in the case of a fugue with a Tonal answer. It goes without saying that the change of interval should be limited to the actual necessities of the case, and should on no account be allowed to spoil the outline of the C.S.²

¹ It is always good—and usually *desirable*—to precede any entry by a short rest in that particular voice.

² It should be noted that a C.S., either in a Real fugue or in a Tonal fugue, is sometimes treated by the composer with a certain element of freedom as regards its initial and concluding notes, and that it does not invariably begin with the A., but during its course. (See examples on pp. 108-110.)

THE COUNTER-EXPOSITION.

At the conclusion of a normal Exposition, *i.e.*, one in which each voice 'exposes' the S. or A. once, it is sometimes the case that a *second* Exposition (keeping to the same keys of Tonic and Dominant) follows. This may be either partial or complete; 'it is partial when the total number of voices is not used—where, for example, only three out of a possible four are employed; it is complete when, on the contrary, *all* the voices participate.'¹ Its function is to present the entries in a different order from that in the first Exposition, and in it the A. is usually given out by the voice (or voices) that before had the S., and *vice versa*, the A. at times leading and the S. replying.

This *Counter-Exposition* (as it is called) is by no means an essential feature of fugal construction, and in by far the greater number of the fugues in Bach's 'Forty-eight' it does not appear at all. Interesting examples, however, will be found in the undermentioned fugues (amongst others), each of which deserves the closest examination:—

Bach's 'Forty-eight.'

- Book I, No. 11 (Complete C.-Exp.)—S. leading (bar 17).
- „ II, „ 17 („ „)—S. leading (bar 13).
- „ II, „ 23 (Partial C.-Exp.)—A. leading (bar 27).
- „ II, „ 9 (Complete C.-Exp.)—A. leading (bar 9).
(*N.B.*—This Counter-Exposition is in *Stretto*.)
- „ I, „ 15 (Complete C.-Exp.)—S. leading (bar 20).
(*N.B.*—This Counter-Exposition is by Inverse movement.)

It will be observed that in each of the above instances the two Expositions are separated from one another by a freer passage in which neither S. nor A. appears in its complete form. Such a passage is termed an *Episode*,² and its nature and purpose will be considered fully in our next chapter.

¹ *Form in Music* (p. 213)—Stewart Macpherson.

² In some cases no intervening Episode occurs (*e.g.*, in Bach's 'Forty-eight,' Book I, No. 1).

CHAPTER XII.

FUGUE (continued).

THE MIDDLE (OR MODULATORY) SECTION.

'When the Exposition and Counter-exposition are over, there begins what is known as the *middle section* of the fugue. This consists of a contrapuntal web gradually leading through some definite scheme of modulation to the final section or climax. . . . This contrapuntal web consists of a series of *episodes* . . . interspersed with entries of the Subject [*or Answer*] in various new situations and guises.'¹

To put the matter in another way: when the S. and A. have been duly 'exposed' in the keys of the Tonic and Dominant, the composer proceeds to exploit the main idea of his fugue by presenting it to us under varying aspects—sometimes complete, sometimes fragmentarily—set off by whatever elaborations of treatment he deems suitable for his needs. Thus it comes about that we usually find a series of complete entries of S. or A., in different keys, between which there occur Episodes of varying degrees of importance and interest, which serve to heighten the effect of the successive appearances of the Theme.

These Episodes, therefore, have a double purpose, namely, to provide contrast and to effect the actual modulation between any two consecutive entries of the Theme.² It should be clear that, in so closely-knit a form as a fugue, the introduction of matter that is not thoroughly relevant to the main, underlying purpose of growth characteristic of the design, would be an artistic fault of considerable gravity. Thus we find that the material of the Episodes is in almost all instances the outcome of some idea or thought contained in the subject or the counter-subject, or even possibly in the codettas linking up the S. and the A. in the Exposition. Bach, in the Fugue in E flat major, in Book I of the 'Forty-eight,' raises a small codetta-figure, occurring at the end of his S., into a position of extraordinary dignity and importance in the total scheme, almost the whole of the episodic matter owing its existence to that germ-idea. We quote the S. and the first Episode of the fugue between the normal Exposition and the Redundant entry:—

(Subject.)

BACH.—'Forty-eight' (Book I, No. 7).

(2nd Voice enters here.)

Codetta.

(1st Episode bar 7)

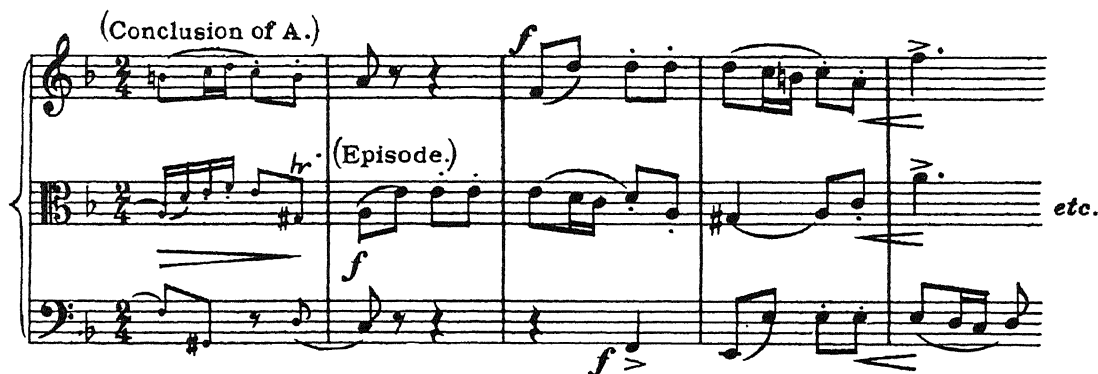
¹ Dr. Vaughan Williams in Grove's *Dictionary of Music and Musicians* (Vol. II).

² It should be remarked here that two (or even more) entries sometimes occur in the Middle Section of a fugue, without being separated by an Episode (see, for example, Bach's 'Forty-eight,' Book I, No. 16 in G minor, bars 12-16).



It goes without saying that in planning his initial material—his S., his C. S., and so forth—a composer should have in mind the importance of melodic and rhythmic figures that can be, as it were, detached from the parent stem, and utilized as the material from which the Episodes can grow. These *disjecta membra* are often the very life and soul of a good fugue, as an examination of the fugues of Bach, or any other great writer, will prove. Although nothing can take the place of thoroughly patient analysis of such masterpieces, it may be useful here to shew some possibilities of episodical development arising out of the subject to the three-part fugue on page 114 :—

1. Episode based upon rhythm of first two bars of S. (suitable for a continuation of the exposition on pages 114–115).



** Here will be observed an example of close imitation on the opening figure of the S.

2. Episode based upon rhythm and melodic outline of bar 4 of S.



** Sequential treatment of the figure at the conclusion of the S. is the main feature of this short Episode.

3. Episode based upon rhythm of bar 3 of S.

Episode.

mf

(Conclusion of S. in G minor.)

cres.

ff

etc.

4. Episode based upon rhythm of C.S. in bars 7-8.

(Conclusion of S. in F.) (Episode.)

p

pizz

molto cres.

molto cres.

molto cres.

Stretto with Viola.

f

arco

etc.

(Final section of Fugue.)

All the foregoing examples of Episode will have shewn the importance, in their development, of some kind of sequential treatment of the various ideas used. Such treatment is often the foundation-principle of their construction, as an analysis of all the best fugues will prove. There is, however, always a danger that a sequence may, in the hands of an unskilful writer, become trite and mechanical, and care must be taken not to carry it on far enough, or rigidly enough, for it to become wearisome. In this connexion it is well to remember, *first*, that since the time of Bach and Handel the tendency has been to abandon the formal sequences of the early 18th century style, and to impart a greater degree of elasticity to the music by means of *variation of detail* within the sequences themselves. In this way a passage may be said to be *sequential* in its total effect, though not in the strictest sense a sequence, *e.g.* :—

(a) *Strict sequence.*

DOMENICO SCARLATTI.—*Harpsichord 'Lesson' in G minor.*



(b) *Sequential effect, with differences of detail.*

BEETHOVEN.—*Quartet in F (Op. 59, No. 1).*



Secondly, it should be kept in mind that after repeating a passage in exact sequence once (or at most twice) it is usually productive of monotony and triteness to proceed further without

in some way varying the size of the phrase or figure to be treated sequentially. Note the artistic way in which this variation has been carried out by Mozart, in bars 4 and 5 of the following extract :—

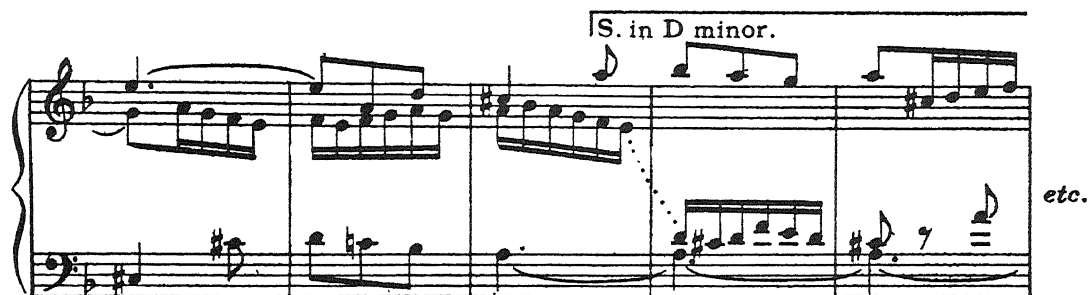
MOZART.—*Quartet in C major* (No. 6 in *Peters' edition*).

Allegro.

The pressing-together, at a closer distance of time, of the details of a sequence (as in the foregoing example) by detaching its smaller melodic and rhythmic members and repeating them at a higher (or lower) pitch, is the means by which Beethoven—and after him, Wagner, Brahms, and others—have so often effectively increased the emotional tension of their music when leading to some special crisis in its course. (Note particularly many parts—especially the Coda—of the first movement of Beethoven's Sonata in C (Op. 53), Wagner's 'Meistersinger' overture, etc.)

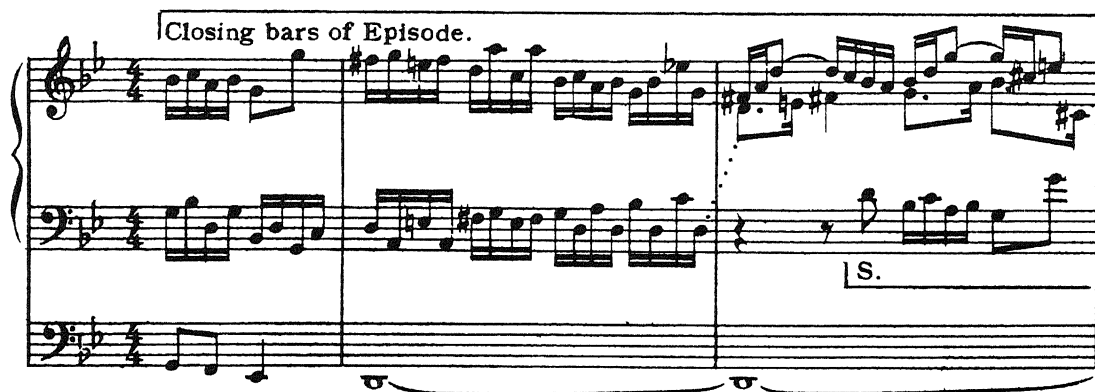
The matter of the linking-up of an episode with the following entry needs a good deal of care. Again the object must be to avoid squareness and rigidity, or any feeling that the episode is a thing by itself—just something inserted as padding between two successive appearances of S. and A. What the writer of a fugue really has to aim at is a hiding of the seams, so that the music may appear rather to be *woven* throughout than merely 'put together.' Notice how Bach has dealt with the situation in the following extract :—

BACH.—'Forty-eight' (Book I No. 11).



** It will be observed how Bach has caused his S. to enter (in the key of D minor) *during the course of the semiquaver passage in the Alto voice, which actually continues as far as the C sharp in the last bar of the extract.* The episode and the new entry thus 'dovetail' into each other in the most delightfully attractive way. In his great Fugue in G minor for the organ, also, Bach illustrates this same principle. In the extract given below he introduces his S. over a Dominant pedal, before the episode has actually run its course:—

BACH.—Organ fugue in G minor.



In contrapuntal music of this type (as Dr. J. B. McEwen says in his *Thought in Music*)¹ the individual parts are compounded of different and contrasting units of thought—that is, we most often find 'a combination of essentially distinct rhythmic progressions.' Any piece of simple imitational writing affords clear proof of this (*see, for example, the canon on pages 83–84*); the melody of each part necessarily reaches its climax-point, or cadence, at a different moment

from that of the others. This contrast of 'distinct rhythmic progressions' is characteristic also of the passage quoted above (pages 121–122) from Bach's F major fugue, and it is just this effect of *continuity* of musical thought that is so often difficult to obtain in fugal writing without a sacrifice of clearness of rhythmic outline in the several parts, and a feeling consequent thereupon of vagueness and shapelessness. At the same time it is evident that the desire to secure clearness must not land the composer into the opposite, and equally fatal, error of squareness of rhythm—such, for instance, as would result from the use of too many strongly-marked cadence-points, *where all the voices finish together*.¹ The entry of either S. or A. (where Tonic harmony is implied by its initial notes) is usually a trap for the unwary in this respect, and the student should, as a rule, endeavour in his own writing to minimize any tendency to a definite close prior to such a point, by harmonizing the opening note or notes of that S. or A., if possible, by some harmony other than the direct Tonic chord of the keys in question, and by allowing the new 'rhythm' to overlap the previous one. Mendelssohn gives us an effective example of this in his fugue in E minor for the pianoforte (see (a) and (b)) :—

MENDELSSOHN.—*Fugue in E minor* (Op. 35, No. 1)

Andante espressivo. [S. in G major.]

(a)

[S. in G major.] etc.

(b)

Notice the masterly way in which Handel avoids two seemingly inevitable full closes at (c) and (d) in the following Exposition, by means of a deft change of key in each case :—

HANDEL.—No. 6 of 'Six Grandes Fugues.'

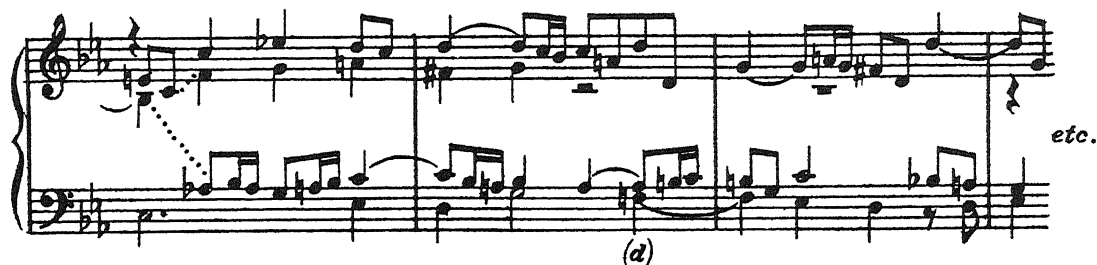
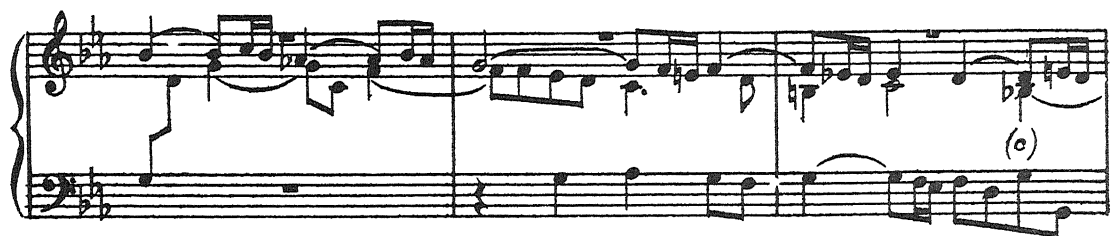
Allegro non troppo.

(c)

(d)

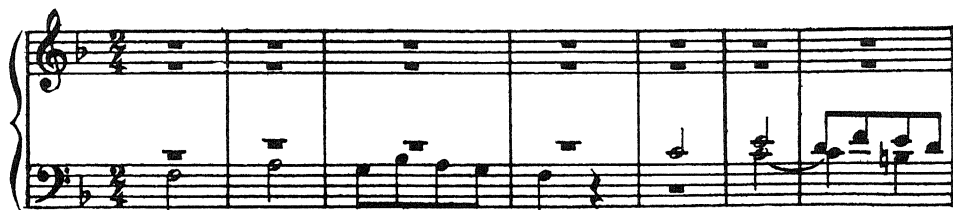
etc.

¹ Study carefully the fugues in the 'Forty-eight.' Where emphatic Perfect-Cadences occur (as in bar 14 and bar 23 in the Fugue in C minor, No. 2 of Book II), notice how they stand out in contrast with the continuity of the rest of the fugue, in which, however, each unit of thought, though involved in the meshes of the contrapuntal 'web,' is as rhythmically clear as it is possible for it to be.

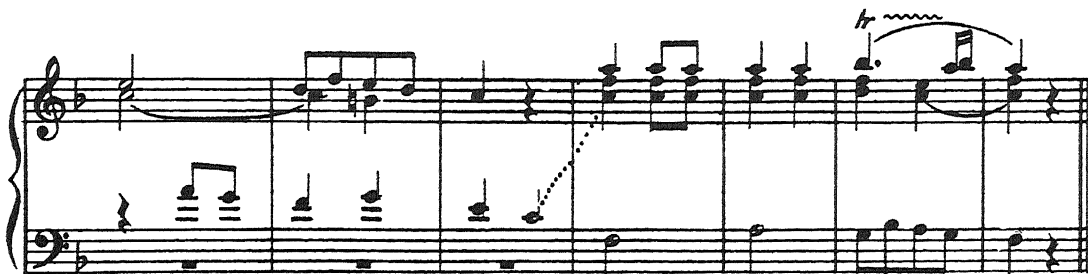


Professor E. Prout, in his *Fugue*, quotes a fugal exposition from Mozart's 'Musical Joke,' which is really a gibe at the writing of unskilful composers. 'The student' (Dr. Prout says) 'will see that there is here a subject, a counter subject, and a regular exposition; and yet how ludicrous the effect of the whole is! This is because of the *want of continuity*¹; the piece is chopped up by the full cadences into lengths of four bars each.' The passage therefore illustrates the negation of all that has been said in the preceding paragraphs as to the urgent need for a fugue to be 'woven throughout, not merely put together':—

MOZART.—'A Musical Joke.'



¹ The italics are those of the author of the present volume.



As to the various appearances, *in extenso*, of the S. or the A. in the middle (or modulatory) section of a fugue, between which the episodes form connecting links, it should be said that they may occur singly or in groups. The older theorists like Fux, Marpurg and Cherubini have laid down in their treatises very definite and rigid rules in regard to these entries, especially as to the keys in which they are 'permitted' to appear.¹ Like many other rules framed from the standpoint of a preconceived theory rather than from that of any artistic impulse or need, these particular regulations as to the modulations in the course of a fugue have for long been a dead letter. Bach himself paid scant attention to them, and it may here be said that—just as in any other form of composition—the only standard that can be, or ought to be, applied in the matter is the standard of *fitness*. At the same time it should be remembered that the very nature of a fugue is such that the main interest centres not upon vivid contrasts of colour—such 'splashes' are usually completely out of place—but upon the beauty and strength of the melodic lines. This being so, there is rarely any insistent need for extreme or startling modulation, though the possibility of such is, of course, not precluded. It will be found that for the most part, but not invariably, composers have preferred to let the various 'middle entries' occur in those keys which stand in the closer degrees of relationship to the original Tonic. One example from the 'Forty-eight' will suffice to indicate this, *viz.*: Fugue 16 in G minor (Book I), in which the course of the music—after the conclusion of the Exposition—is as follows:—

- Bars 8–12. Episode leading from D minor to B flat major (relative major key).
 „ 12–18. Series of entries of S. (or A.) in B flat major and F major.
 „ 18–20. Episode leading from B flat major to C minor.
 „ 20–24. Entries of S. in C minor (twice) and G minor.
 „ 24–28. Episode leading to Final Section of fugue in bar 28.

In this fugue it will be seen that the 'middle' entries occur in groups, each voice being replied to by another voice or voices, before the succeeding episode begins; but it is often the case that each entry (as has already been pointed out) is separated from the next by an episode. The exact procedure is left to the taste of the composer, however, and instances of both methods may often be found in one and the same fugue, the general principle that *the same voice should not enter with the S. or the A. twice in succession* usually being strictly observed.²

The following hints, supplementing what has already been said in regard to the 'middle' entries of a fugue, may be useful:—

- (a) After the Exposition, or Counter-Exposition, the strict rule as to the key-relation

¹ Cherubini says: 'When a fugue is in a *major* key, the key into which we should modulate first is that of the Dominant . . . then into . . . the Relative minor of the principal key; after that into the major key of the Subdominant, to the Supertonic minor, and to the Mediant minor; and then return to the key of the Dominant, in order to proceed to the conclusion, which should be in the principal key.'

'When a fugue is in a *minor* key, the first modulation is to the Mediant major key (Relative major); then we modulate in turn to the Dominant minor key, into the Submediant major key, into the Subdominant minor key, and into the *major* key of the seventh degree; and lastly from one of these keys return to the principal key.' All very precise and formal!

² The student should carefully analyse the 'middle sections' of the fugues in Bach's 'Forty-eight.'

between two successive entries no longer holds good ; an entry (say) in C major might well be followed by one in A minor, or any other suitable key, and not necessarily by the Dominant of C major, or the key to which C major may itself be the Dominant.

(b) Subject may often reply to Subject, or Answer to Answer, in a Tonal fugue.

(c) No two successive appearances of the S. or A. (even if separated by an episode) should be in the same key, save in *stretto*, or be made by the same voice.

(d) If 'middle' entries occur in groups, the voices should not enter in the same order twice in succession, or in the same keys.

(e) The entry of Subject or Answer gains point and clearness if the voice making the entry has been silent for at least a beat or two prior to that moment. (See, for example, Bach's 'Forty-eight,' Fugue 7 in Book I, entries in bars 17 and 20 ; Fugue 9 in same book, entries in bars 19, 20 and 21—and many others).

CHAPTER XIII.

FUGUE (continued).

- (1) THE CLIMAX OF A FUGUE.
- (2) SOME FURTHER FEATURES OF FUGAL CONSTRUCTION.

As a fugue draws near to its ending the interest, which should thus far have been cumulative, ought to reach a climax with the return of the Tonic key and the appearance of the Subject once, at least, in that key.¹ This moment in the life of the fugue is frequently rendered more exciting by means of a *stretto*, the successive entries at closer distances of time than on the first enunciation of S. or A. causing a tenseness and a quickening of the movement of the 'plot' which is peculiarly appropriate at this stage. An extremely effective example of this is shewn in the peroration to the fugal chorus, 'Quam olim Abrahæ promissisti,' from Stanford's 'Requiem.' The subject of the fugue is:—



The *stretto* occurs over a Dominant pedal which itself materially contributes to the general feeling of impulse produced by the close imitations on the opening part of the subject:—

C. VILLIERS STANFORD.—'Requiem.'

Allegro Vivace.
(Vocal parts only.)

Soprano.

Alto.

Ten^r.
(two lower.)

Bass.

(Orch.)

etc.

¹ In the Fugue in D of Bach (No. 5 of Book I of the 'Forty-eight') there is, however, no complete entry of the S. when the final return is made to the Tonic key.

It will be readily observed that the imitation is not by any means exact or strict, but the idea of *stretto* is preserved by the opening notes of the imitating voices sufficiently well to achieve the emotional effect desired by the composer. A group of entries in *stretto* in which the imitation is more faithfully carried out occurs at the conclusion of the final chorus in Handel's 'Messiah':—

HANDEL.—'Messiah.'

Allegro moderato.

Soprano.

Alto.

Tenor.
(8ve lower.)

Bass.

etc.

Our third and last example of the use of *stretto* to bring matters to a head at the conclusion of a fugue is drawn from a now rarely-performed work by Sir Arthur Sullivan. The S. of the fugue runs thus:—

O that men would therefore praise the Lord, would therefore praise the Lord.

SULLIVAN.—'The Prodigal Son.'

Vivace.

Soprano.

Alto.

Tenor.
(8ve lower.)

Bass.

(Orch.)

O that men would therefore praise the

O that

O that men would

And de - clare the won - ders,

Lord, would therefore praise the Lord, would therefore praise the Lord.
 men would therefore praise the Lord, would therefore praise the Lord.
 therefore praise the Lord, would therefore praise the Lord.
 And de - clare the won - ders. etc.

In this instance the three upper voices maintain the *stretto* on the subject fairly strictly, the bass voice adding the first two phrases of a second subject that has been heard earlier in the course of the movement. The whole passage is built upon a Dominant pedal contributed by the graver instruments of the orchestra.

Though a powerful means by which a heightened zest may be imparted to the concluding section of a fugue, the *stretto* (as we have already pointed out on page 96) is by no means a constant factor of fugal construction. Twenty-nine of the forty-eight fugues in 'Das wohltemperirte Klavier' are without examples of *stretto*, and even when instances occur, they are often included in the Middle Section, or sometimes in the Counter-exposition.¹ Some remarkable *stretti* are to be found in No. 4 of Book I, the great five-part fugue in C sharp minor; here on several occasions Bach treats in *stretto* not only the S., but also one of the two additional subjects introduced during the course of the composition. We give one extract (in open score for the sake of clearness):—

BACH.—'Forty-eight' (Book I, No. 4).

S. S. C. S. 2. C. S. 2. S.

¹ Fugue No. 1 in the First Book (already referred to on pages 95-96) is full of interesting *stretti*.

It is sometimes urged that a fugue is actually a structure in Ternary form, consisting of:—

A = The Exposition (and the Counter-exposition, should there be one).

B = The Middle (or Modulatory) section.

A = The Final (or Recapitulatory) section.

This appears to be a somewhat arbitrary statement, for it is a fact that in many of the best fugues the division of the design into Middle and Final sections (with anything like a clear line of demarcation between the two) is quite impracticable. Particularly is this so in those instances (not infrequent with Bach) where the Tonic key is extensively used in the course of the development of the fugue, and is not reserved for the final period. (See particularly Fugues 2 and 3 in Book II of the 'Forty-eight.') It seems better on the whole to abandon the language of dogmatism, and merely to state in general terms that a fugue should (as it were) proceed 'from strength to strength,' and reach a natural climax somewhere near its conclusion, this climax most often synchronizing with a return to the Tonic key, in which key it is customary for the subject of the fugue to be heard at least once before the composition ends. Above all, the student should remember that the 'woven-throughout' texture of the fugal form rules out the necessity (or even the desirability) of structural features being rendered conspicuous by strongly-marked cadence-points, or other rhythmical devices calculated to impress the listener with a sense of the special importance of such features in the total design.

The music subsequent to the last appearance of the Subject or Answer is usually classified as *Coda*. 'In some instances, however (such as that exemplified by Bach's Fugue in C minor, (No. 2 of Book II of the 'Forty-eight'), the occurrence of an entry of the S. upon a Tonic pedal, after a definite perfect cadence in the Tonic key, causes that entry itself to assume the character and function of a Coda.'¹

SOME FURTHER FEATURES OF FUGAL CONSTRUCTION.

Among the many devices employed by composers to increase the interest of the working out of a fugue may be mentioned those of Augmentation, Diminution and Inverse movement.²

¹ *Form in Music*, p. 265.

² See pages 86–87 of the present volume.

Of these, perhaps the most noteworthy and the most musically valuable is the Augmentation of the S., or of part of it. Bach furnishes us with a familiar instance in the following :—

BACH.—'Forty-eight' (Book II, No. 2).

while exactly the opposite procedure is shewn in the E major fugue from the second book of the 'Forty-eight':—

(BACH.—'Forty-eight' Book II, No. 9).

A fugue in which the resources of Inverse movement and of Augmentation are utilized with the greatest possible effect is that with which Brahms concludes his Variations for the pianoforte on a theme by Handel. The succeeding extracts should be carefully studied, and the whole movement examined with the greatest attention, as it is full of masterly touches, and moves from point to point with a sureness of tread which makes it one of the finest modern examples of its kind.

The subject runs thus :—

BRAHMS.—Variations in B flat (Op. 24).

A little later on in the course of the fugue the following charmingly serene treatment of the S. by Inverse movement takes place :—

Ibid.

to be succeeded after a while by this powerful version of the S. in Augmentation (in the bass), against fragments of the Subject itself in the upper parts of the harmony:—

Ibid.

As the 'Forty-eight' Preludes and Fugues of Bach are presumably in the hands of every serious student of music, it may be useful here to enumerate those in which Augmentation Diminution, or Inverse Movement of the Subject appears:—

Augmentation.

- Book I, No. 8 in E flat minor.
 „ II, „ 2 in C minor.
 „ II, „ 3 in D flat major.

Diminution.

- Book II, No. 3 in D flat major.
 „ II, „ 9 in E major.

Inverse Movement.

- Book I, No. 6 in D minor.
 „ I, „ 8 in E flat minor.
 „ I, „ 14 in F sharp minor.
 „ I, „ 15 in G major.
 „ I, „ 20 in A minor.
 „ I, „ 23 in B major.
 „ II, „ 2 in C minor.
 „ II, „ 3 in D flat major.
 „ II, „ 4 in C sharp minor.
 „ II, „ 6 in D minor.
 „ II, „ 8 in E flat minor.
 „ II, „ 22 in B flat minor.

To conclude this general survey of the construction of a fugue, we append a short example for String Quartet, upon the same subject as that used for the exposition for String Trio on pages 114-115.

Fugue for String Quartet.

S.M.

Allegro con spirito.

Violin I. *mf*

Violin II. *mf*

Viola.

Violoncello.



First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). A hairpin crescendo is visible in the third staff.



Second system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *pp* (pianissimo), *delicato.* (delicate), and *p* (piano). A hairpin crescendo is visible in the third staff.



Third system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *cres.* (crescendo). A hairpin crescendo is visible in the third staff.

First system of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has an alto clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The first staff begins with a forte (*f*) dynamic and a *marcato.* marking. The second staff begins with a forte (*f*) dynamic. The third staff begins with a forte (*f*) dynamic. The bottom staff begins with a forte (*f*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic.

Second system of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has an alto clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic. The third staff begins with a mezzo-forte (*mf*) dynamic. The bottom staff begins with a mezzo-forte (*mf*) dynamic. The system concludes with a piano (*p*) dynamic and a *cres ed accel.* marking.

Third system of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has an alto clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic. The third staff begins with a mezzo-forte (*mf*) dynamic. The bottom staff begins with a mezzo-forte (*mf*) dynamic. The system concludes with a forte (*f*) dynamic.

Più mosso.
ff

This system contains four staves of music. The tempo is marked 'Più mosso.' and the dynamic is 'ff'. The first staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music consists of eighth and sixteenth notes, with some slurs and accents.

Pesante.

This system contains four staves of music. The tempo is marked 'Pesante.' The music continues with similar rhythmic patterns, featuring eighth and sixteenth notes, with some slurs and accents.

ff molto marcato. *rall.*

This system contains four staves of music. The tempo is marked 'ff molto marcato.' and 'rall.'. The music continues with similar rhythmic patterns, featuring eighth and sixteenth notes, with some slurs and accents.

CHAPTER XIV.

ACCOMPANIED VOCAL FUGUES.

Exigencies of space preclude the possibility of an exhaustive treatment of the subject of accompanied vocal fugues, but the present volume would not be complete without at least a passing reference to some of the more salient points in connexion with this special form of writing.

If we study the choral works of Bach, we shall find that in many instances the instrumental parts are entirely distinct from the vocal—in other words, that the ‘polyphonic web’ is of a complexity such as only a Bach could devise with any degree of success. To him, each additional voice or instrument usually presented itself as a ‘real’ part, independent of the others; and, marvellous as the writing is, we have to confess that in some cases to multiply is actually to divide, and that his method at times makes the listener’s task a hard one, and deprives the music of some of the force and directness of its appeal. Be that as it may, it is certain that later composers have followed a somewhat different plan, namely, that of developing the fugal structure mainly by means of the vocal parts, the usual function of the orchestra being to support the voices by judicious doubling, and to add colour, brilliance and animation to the whole fabric by means of certain purely instrumental forms of decoration.

The difference in method shewn in the works of composers later in date than Bach is, of course, due to the growth of the art of orchestration. With Bach, his contemporaries and his predecessors, ‘the tendency was for all the instruments to be treated on the same terms and to take parts like voice-parts, and there was little recognition of their natural aptitudes The things which the different instruments now have to do are specially consonant with their aptitudes, and not, as in J. S. Bach’s works, mere general types of figure or passage which were made to serve for all instruments alike items in a contrapuntal network.’¹

The function of the instruments of the orchestra in more modern examples of accompanied fugal compositions, from the time of Haydn and Mozart onwards, may therefore be summed-up under three main headings, as follows:—

- (i) The doubling of the vocal parts.
- (ii) The decoration of the vocal parts by more active ‘figuration.’
- (iii) The addition of parts more or less independent of the voices.

A few examples will, it is hoped, make this clear.

¹ C. Hubert H. Parry: *Bach*—Putnam’s Sons.

1. Instrumental parts doubling the vocal parts (in the unison or in the 8ve).

HANDEL.—'Messiah.'

The musical score is for Handel's 'Messiah' and consists of eight staves. The top four staves are for vocal parts: Soprano, Alto, Tenor (labeled '(lower)'), and Bass. The bottom four staves are for instrumental parts: Violin I, Violin II, Viola, and 'Cello and D' Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: 'Lord hath spoken it, For the mouth of the Glo-ry of the Lord shall be re - - - An the glo - ry, the'. The instrumental parts are written in the same key and time as the vocal parts, with some parts doubling the vocal lines.

Soprano. Lord hath spo - ken it,

Alto. For the mouth of the

Tenor. (lower.) Glo-ry of the Lord shall be re - - -

Bass. An the glo - ry, the

Violin I.

Violin II.

Viola.

'Cello and D' Bass. ('Cello) ('Cello and D' Bass.)

hath spo - - - ken it.

Lord - - - hath spo - ken it, And all

- vea - - - led.

glory of the Lord shall be re - vea - led.

etc.

As most frequently happens in choral movements such as that from which the foregoing extract is taken, the part for the bass voices is the actual *bass of the harmony*; in such a case it is usually doubled by the lowest instruments of the orchestra, the double-basses actually making the doubling in the 8ve below.

No upper part of the orchestra should double in a *higher octave* (a) the instrumental bass, or (b) a voice that is singing the actual bass of the harmony (unless all the parts are in unisons and 8ves). A voice, however, which is singing any other part than the lowest may be freely doubled, if necessary, either in the unison or in the 8ve, provided that such doubling keeps above the actual bass. (Notice particularly the doubling of the Alto part in the Handel extract by the first violins, in the upper octave.)

In the next example (from Mendelssohn) we see an illustration of the second method specified on page 137, namely, the decoration of the vocal parts by the orchestra:—

2. Instrumental parts as a decoration of the vocal parts.

MENDELSSOHN.—'Hymn of Praise.'

praise - - His Ho - - - - -

Soprano. Alto. *f*

ev - er praise His Ho Ho - - - - -

Tenor. Bass. Sing - - - - -

Violin I.

Violin II.

Viola.

'Cello and D Bass.

ly - - name.

ly name ly Sing ye the etc.

name ly name.

the *ff* Lord.

sempre cres. *ff*

sempre cres. *ff*

sempre cres. *ff*

sempre cres. *ff*

In Mendelssohn's score the voice parts are doubled in the unison or the upper octave by the wind-instruments (not quoted in the example), while the violins and the violas, it will be seen, increase the animation of the music by a decorative version of the vocal harmony.

In this instance the decoration is mainly carried out by means of broken-chord and arpeggio figures, and is a comparatively easy matter to accomplish. Special care has, however, to be taken in those cases where the embellishment of the voice-parts involves the use of passing-notes, or the quicker-moving instrumental parts may tend to interfere with the melodic outline of the voices. Good taste and experience must be the teachers here, as it is difficult to lay down hard and fast rules in the matter. The following opening of a fugal exposition in Dvořák's Mass in D shews a bass subject given in a somewhat more florid form by the basses of the orchestra; the effect of the second bar is by no means improved by the doubtful part-writing, which certainly does not tend to clearness, particularly unaccompanied (as it is) by fuller harmony :—

DVOŘÁK.—*Mass in D.*

Allegro.

Bass Voice. *ff* Cum Sancto spi-ri-tu in glo-ri-a Dei etc.

Basses of Orchestra. *ff*

Although the movement from a second to a unison by oblique motion, in the first half of the second bar of the above example, can hardly be said to be very happy, it should be borne in mind that the general rule against such a progression, though a perfectly sound one in vocal writing, can often be set aside when the two parts involved are of different 'timbre,' or tone-quality;¹ the somewhat 'smudgy' effect then usually disappears, and the ear recognizes the two lines of movement with satisfactory clearness, *e.g.* :—

MENDELSSOHN.—'Elijah.'

Voices. *pp* And in that still voice Lord - - on ward etc.

Violins and Violas. *pp*

N.B.—The rest of the orchestral parts are omitted, as they merely double the voices. [See also bar 3 of the following extract.]

¹ See *Melody and Harmony*, p. 28, f.n.

3. Instrumental parts that are independent of the voices.

BRAHMS.—'Requiem.'

Tenor.
(*8ve lower.*)

f

But the righteous souls are in the hand of God, nor pain nor

Orchestra.
(Violins.)

grief shall nigh them come etc.

Here will be seen the subject of a vocal fugue, given out by the tenors of the chorus, and accompanied by the orchestra. Instead of being announced as a single part without harmony, the subject is enriched by a flowing decorative counterpoint in the violins, mostly in quavers. A point worthy of notice occurs in bar 2. It will be observed that where the violins for the moment exchange quavers for crotchets, the violas, which have been doubling the voice-part, break into a decorated form of the melody,

Tenor melody.

Decoration:

thus maintaining the quaver movement unimpaired. Many similar instances occur throughout the fugue; the two following bars are instructive:—

Voices.

Orchestra.

etc.

Our next example shews still further the combination of the two forms of instrumental decoration we have been considering:—

C. V. STANFORD.—‘Requiem.’

Tenor.
(*8ve lower.*)

Bass.

Orchestra.

f

Quam O - lim A - - bra - hae prom-i - sis - - ti,

Quam O - lim A - - - bra.hae promi -

et se - mi - ni e - - - - - jus,

- sis - ti, et se - - - - - mi - ni e - - - - - jus, *etc.*

N.B.—In this extract the real bass is in the orchestra, the basses of the chorus singing an interior part until the latter half of the last bar.

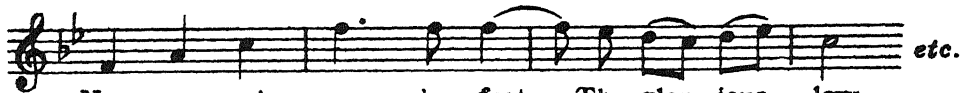
The question of the extent to which the instrumental accompaniment to a fugue should develop independent features of its own must always remain one of taste, and must depend upon the character of the subject and its attendant counterpoints, and also upon the length of the fugue itself. If the fugue is a long one, it is often good to introduce some new form of figuration somewhere in its course, by means of which the composition may be made to grow in animation and interest as it proceeds. A case in point occurs in Mendelssohn's chorus, 'For all the Gentiles,' from his oratorio, 'St. Paul,' where the subject—

MENDELSSOHN.—'St. Paul.'



For all the Gentiles, all the Gentiles come before - Thee.

is first developed for some time in such a way that the music moves steadily along on the basis of three crotchets in a bar, the only sub-divisions of the pulse being such as are to be found in the subject itself. A little later Mendelssohn brings in a new tributary theme, in which groups of quavers are occasionally heard :—



Now are made man - i - fest - Thy glor - ious law.

and finally, on the re-assertion of the main subject, the quavers are passed to the orchestra, where they are maintained till the end of the movement as a brilliant counterpoint to the vocal parts. This section begins :—

(Strings and Brass with Voice.)

Voice.

Orch.

(Cello & Basses.)

The whole chorus is worthy of close study.

APPENDIX A.

GLOSSARY OF FUGAL TERMS.

Answer. The reply to a fugue-subject; sometimes an exact transposition of the S. into another key, but sometimes containing certain modifications of the original intervals of the S. (See Tonal Answer.)

Authentic. A term sometimes given to a fugue-subject lying between the Tonic of the scale and its octave. (See Plagal.)

Close fugue. A fugue in which the S. and A. appear in *stretto* (q.v.) at the outset, e.g. :—

J. S. BACH.



Codetta. A link between two successive entries of S. or A. in the course of the Exposition.

Counter-Exposition. 'A second exposition, at the conclusion of the first, in which the voices enter in a different order, and in which the A. is sung by the voice that before had the S., and *vice versa*, the Tonic and Dominant keys being maintained as in the first exposition. A counter-exposition may be *partial* or *complete*. It is partial when the total number of voices is not used—where, e.g., only three out of a possible four are employed; it is complete when, on the contrary, *all* the voices participate. An instance of the former is to hand in No. 23 in the second book of Bach's "Forty-eight," and of the latter in No. 11 in the first book.' (*Form in Music*, pp. 212-213.)

Counter-subject. The melody or counterpoint accompanying the first appearance of the A., when that melody is used as a companion to S. or A., on each of their re-appearances—at any rate, throughout the Exposition. Necessarily, it is written in Invertible (or Double) Counterpoint with the main theme.

Some fugues have more than one Counter-subject. (See Bach's 'Forty-eight,' Book I, No. 21.)

The term is sometimes (inaccurately) used to signify the second subject of a Double Fugue (q.v.).

Double Fugue. A fugue with two subjects. Sometimes these are announced together at the outset, as in the following instance, which is given in 'open' score, for the sake of clearness:—

HANDEL.—No. 1 of 'Six Grandes Fugues' for the Harpsichord.

The musical score is presented in an 'open' format with four staves. The first two staves (treble and bass clef) contain the first subject (S.i.) starting at measure 1. The next two staves (treble and bass clef) contain the second subject (S.ii.) starting at measure 5. The first subject returns on the first two staves at measure 13, and the second subject returns on the next two staves at measure 17. The score ends with 'etc.' on the right.

It will be seen that the two middle voices begin, and that the two outer ones reply with their relative positions reversed. This inversion of the parts is an important feature of this form of Double Fugue. It will not escape notice that the reproduction of both subjects by the third and fourth voices is not entirely strict. Handel is often much freer in such matters than Bach, who usually preferred the 'rigour of the game' to the indulgence in such licences.

A second form of Double Fugue, and perhaps a more satisfactory one, is that in which each of the two subjects receives a separate exposition first, being combined later on in the fugue. A fine example of this variety (too long for quotation here) is to be found in Bach's Organ fugue in C minor. The two subjects, respectively, are as follows:—

BACH.—*Fugue for Organ in C minor.*

These two subjects are combined for the first time by the two middle voices in bar 70, S. (i) being *below* S. (ii) which enters half a bar later; other entries then follow, in which the two themes are heard together in similar fashion.

Episode. Episodes are those portions of a fugue which separate the various complete entries of the S. or A., and serve as modulatory transitions.

Exposition (or Enunciation). The statement (at the outset of a fugue) of the S. and A. by each voice in turn, in the original keys of Tonic and Dominant.

Fugato. (Lit. 'fugued.') 'A term used to describe passages in free composition in which the style of a fugal exposition is suggested as regards the successive entry of parts in imitation, but in which the strict laws as to the intervals of reply are not of necessity observed. The opening of the slow movement of Beethoven's first Symphony is written on this plan.' (*Form in Music*, p. 214.)

Fughetta. 'A diminutive fugue in which, particularly, the middle section is much shortened, or even omitted altogether.' (*Form in Music*, p. 214.)

Per arsin et thesin. With reversed accents. (See the *stretto* from the final chorus of Handel's 'Messiah,' quoted on page 128; also the examples from Handel on page 75.)

Plagal. A term sometimes given to a fugue-subject lying between the Dominant of the scale and its octave. (See *Authentic.*)

Quadruple Counterpoint. (See *Triple Counterpoint.*)

Real Answer. An Answer that is the exact transposition of the S. into the Dominant key.

Redundant Entry. 'An additional appearance of the first voice, for the purpose of allowing that voice to sing the S. with the Counter-subject against it, a proceeding which is clearly impossible at the very outset of the fugue. . . . The real object of the "redundant" entry is to shew the C. S. in its inverted form, *i.e.*, on the opposite side of the S. to that shewn in the normal Exposition. Consequently, this extra entry is appropriately found in those fugues in which the S. is given out at first *by an outside voice* (*i.e.*, either Treble or Bass), and in which the voices enter in order of pitch.' (*Form in Music*, p. 212.)

Ricercare (or Ricercata). (Ital. *Ricercare* = to search out.) A term formerly used to describe a fugue of the strictest and most learned description, full of scientific devices, and usually having no episodes. The term, together with the kind of fugue it implies, is now fortunately obsolete.

Stretto. The bringing together of S. and reply at a closer distance of time than on their first presentation.

Stretto Maestrale. A Stretto in which all the voices participate, and in which each voice continues the S. or A. to its end. (See Bach's 'Forty-eight,' Book I, No. 1.)

Tonal Answer. An answer which does not reproduce the S. *exactly* in the Dominant key, but in which certain slight modifications of interval appear.

Triple Counterpoint. A form of invertible counterpoint in which each of three voices can serve equally well as the highest, the middle, or the lowest part. Rarely used at the present day. Bach includes several examples of it in the 'Forty-eight.' (See particularly Book I, No. 21, in which the S. and its two attendant Counter-subjects are in triple counterpoint.) *Quadruple Counterpoint*, similarly, is invertible counterpoint in which each of *four* voices can similarly occupy exchanged positions in relation to the others. (The parts in Bach's 12th Fugue, in Book I of the 'Forty-eight,' are so planned.) This form of invertible counterpoint is still rarer than Triple Counterpoint.

APPENDIX B.

EXERCISES.

CHAPTERS I AND II.

FLORID COUNTERPOINT IN THREE OR MORE PARTS.

I. Add two continuous counterpoints to each of the following Subjects (three-part writing); one part is to be in notes of half the value of those in the Subject, and one in notes of one quarter the value. (See pages 1-3.)

N.B.—Each subject should be placed in the highest, middle and lowest parts in turn, transposed in every case to suit the compass of the particular voice chosen.

(1)

(2)

(3)

(4)

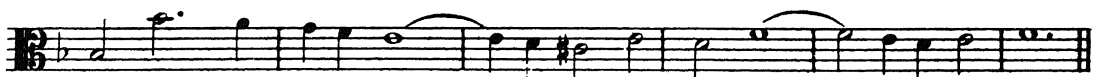
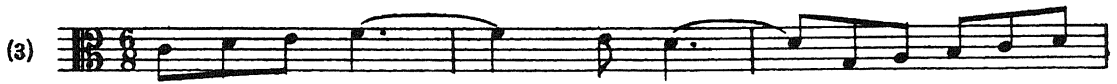
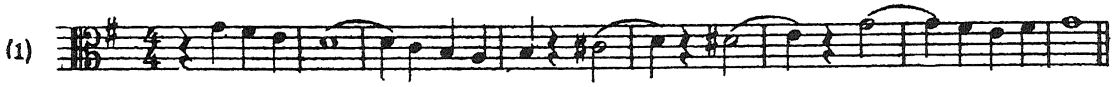
(5)

II. Take any of the foregoing subjects, or two or three phrases of any suitable Chorals, and add counterpoint on the lines suggested on pages 3-6.

III. Add florid imitative counterpoint (from three to eight parts) to the following themes, as indicated. (See pages 6-9.)

N.B.—The subjects may be placed in any part, with the necessary transposition.

(a) *Development of a figure contained in the Subject itself:—*



(2) Add parts for 1st and 2nd Violins and Violoncello to this Viola part :—

SCHUBERT.



(3) Add parts for 1st and 2nd Violins and Viola to this Violoncello part :—

DVOŘÁK.



(4) Add Violin and Violoncello parts to the following Viola part, using imitational effects freely :—

SCHUMANN.



(5) Add a flowing pianoforte accompaniment to this melody :—

SCHUMANN.



(6) Add parts for 1st Violin, two Violas and Violoncello to the following 2nd Violin part :—

HAYDN.

Andante.

(7) Complete the following extract in such a way as you deem to be suitable :—

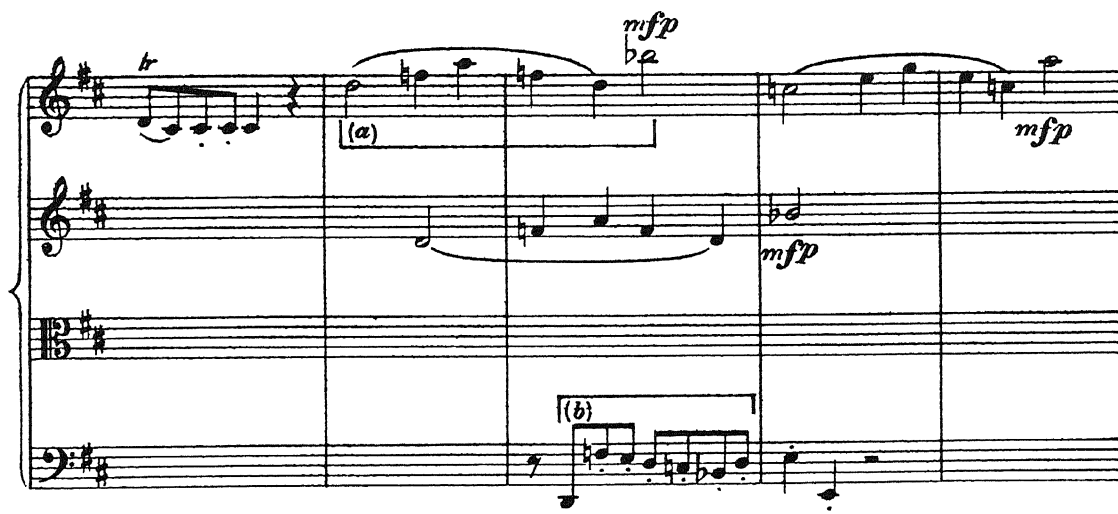
N.B.—The 'figures' marked (a) and (b) should be freely used in imitation between the various parts.

MOZART.

Allegretto.



First system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features various melodic lines and rests. A dynamic marking *mf* is present in the second staff.



Second system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features various melodic lines and rests. Dynamic markings *mf* and *fp* are present. A bracket labeled (a) is shown in the top staff, and a bracket labeled (b) is shown in the bottom staff.



Third system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features various melodic lines and rests. Dynamic markings *mf* and *fp* are present.

(8) The following is the first part of a Minuet for String Quartet ; write a second part of about 15-20 bars, avoiding the key of D minor (the original Tonic). Develop any figure or figures from Part I which you may think suitable for treatment, and carefully vary the density of the part-writing. At the conclusion of this second part of the movement return to the music of Part I (in the original key of D minor), slightly varied as to the distribution of the thematic material between the four instruments. Add a short Coda.

MOZART.

Menuetto - *Allegretto*.

(9) Treat the following opening in a similar manner to the preceding :—

HAYDN.

Allegretto.

** On returning to the above to form the third part of the Ternary form, modify the last few bars so as to conclude in the Tonic Key. Add a short Coda.

(10) Beginning as under, write an Invention (in two parts only) for the pianoforte, in good independent melodic part-writing. The piece should be in Simple Binary form. Mark the conclusion of each of the two main divisions by a double-bar with 'repeat marks,' and reproduce the last few bars of Part I (which should end out of the original key) at the conclusion of Part II, transposed into the Tonic. Begin your second part with a free version of the opening idea by Inverse movement :—

(11) Harmonize the following by adding flowing melodic parts for the remaining instruments.

Vary the density of the harmony by rests, where suitable. Make some use of the 2nd Violin figure (a) in bar 4 in the carrying-out of your scheme :—
BEETHOVEN.

Andante con moto.

p (Theme.) *(a)* *etc.* *etc.* *etc.*

cres.

p

cres. *p*

(12) Complete the following as indicated :—

BEETHOVEN.

Allegro.



CHAPTER III.

THE 'CHORAL' PRELUDE.

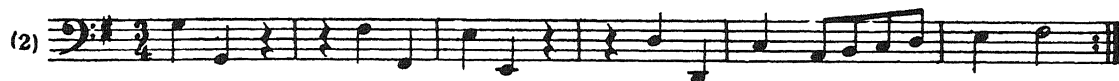
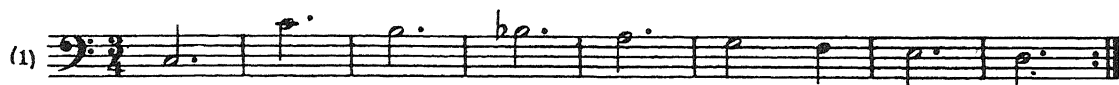
It has been considered unnecessary to include in this volume special subjects for 'Choral' Preludes, as most Chorals lend themselves more or less readily to the kind of treatment described in Chapter III.

A collection of Chorals will be found in the Author's *350 Exercises in Harmony, Counterpoint and Modulation* (1927 Edition), and also in *Exercises in Musical Composition*, by Frederick Corder (Forsyth Bros.).

CHAPTER IV.

GROUND BASSES.

Write Variations upon the following in various styles (Pianoforte, Organ, String Quartet, etc.) :—



Adapted from BACH.



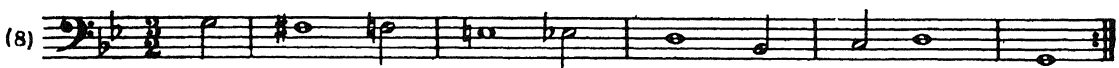
Adapted from BACH.



Adapted from BACH.



PURCELL.

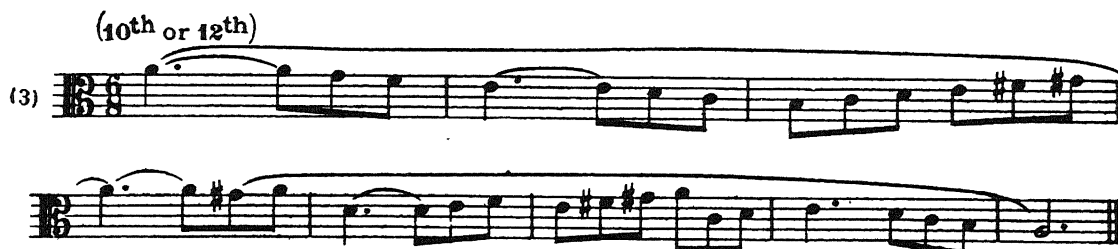


CHAPTERS V AND VI.

INVERTIBLE (OR DOUBLE) COUNTERPOINT.

The Author has not thought it necessary to provide a collection of special subjects for Double Counterpoint in the 8ve (or 15th). Many of the exercises in Part I of *Melody and Harmony*—transposed, if necessary, into a convenient middle register—will be found suitable for the purpose, as will also several of those in Part IV of the Author's *350 Exercises on Harmony, Counterpoint and Modulation* (New Edition, 1927).

The subjects that now follow have been written particularly with the object of supplying a certain amount of material for working in the less tractable intervals of 10th and 12th. The Cadences will often have to be 'free.'



BACH.

(17th) etc.

(5)

etc.

KIRNBERGER.

(12th)

(6)

etc.

etc.

etc.

Adapted from BRAHMS.

(12th)

(7)

etc.

etc.

MOZART.

(12th)

(8)

etc.

etc.

CHAPTERS VII AND VIII.

CANON.

Continue the following Canons (2 in 1), adding a few bars of Coda in each case.

(1) At the 8ve below :—



(2) At the 5th above :—



(3) At the 5th below :—



(4) At the 6th above :—



(5) At the 4th below :—



(6) At the 6th below :—



(7) At the 4th above, with a free bass :—

Soprano.

Alto.

Bass.

etc.

(8) At the 8ve above, with a free middle part :—



(9) At the 4th below, with a pianoforte accompaniment :—

Allegretto scherzando.

Violin I.

Violin II.

Pianoforte.

etc.

etc.

(10) By Inverse Movement, with a free bass :—


Moderato. (For Organ.)

(Ped: 16ft.)

CHAPTERS IX-XIII.

FUGUE.

I. Give correct answers to the following fugue-subjects :--

(1) 

(2)  (For Organ.)

(3) Musical notation for strings, consisting of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed pairs. It concludes with a half note G4.

(For Strings.)

(4) 
(For Piano or Organ.)

(5) As it was in the be-gin-ning, is now and ev-er shall - - be.

(6) *Vivace.*
(For Piano.)

Allegretto ma non troppo. CÉSAR FRANCK.

(7) 
(For Piano.)

(8)  MENDELSSOHN.

[illegible]

(10)  HANDEL.

J. S. BACH.



MOZART.



SCHUMANN.



BRAHMS.



C. V. STANFORD.



II. Write suitable Counter-subjects to the foregoing subjects, and then three- and four-part Expositions upon any, or all, of them.

III. Make sketches for Episodes, using any suitable figures from the subjects chosen; also experiment with points of Stretto.

IV. Ultimately write short complete fugues in three or four parts on any, or all, of the subjects.

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by SYLVIA E. CURREY, L.R.A.M., A.R.C.M.

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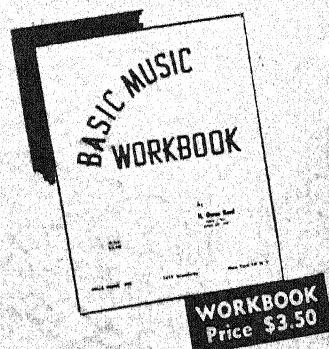
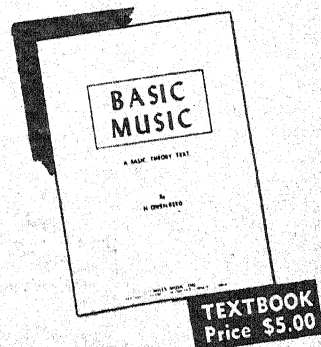
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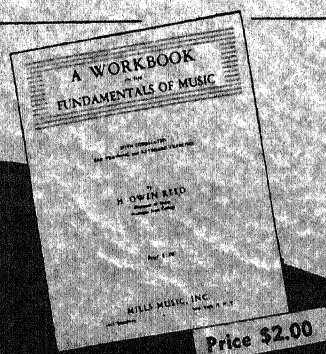
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